EARLY MUSIC

JANUARY 1978 £2

ZUCKERMANN HARPSICHORDS

15 Williams Street, Box 121, Stonington, Connecticut 06378

EARLY MUSIC

edited by J. M. Thomson · VOL 6 NO 1 JANUARY 1978 · ISSN 0306–1078

WIELAND KUIJKEN and CHRISTOPHER HOGWOOD — On the viol 4

DAVID PINTO — William Lawes' music for viol consort 12

PETER HOLMAN — Suites by Jenkins rediscovered: with Suite No. 7 in B flat for three violins and continuo 25

IAN WOODFIELD — Posture in viol playing 36

MARCO PALLIS — The rebirth of early music 41

FRANCIS BAINES — Life with the viol: the revival of a tradition 45

HOWARD MAYER BROWN — Notes on the viol in the 20th century 47

COLIN SLIM — A Royal Treasure at Sutton Coldfield: with Verdelot's 'La bella donna' 57

DOUGLAS MACMILLAN — The mysterious cornamuse 75

DONALD GILL — The de Gallot guitar books 79

NICHOLAS ANDERSON — Performing style in Bach cantatas 1 89

London salerooms — Graham Wells 97

Tributes to Gustave Reese — David Hamilton, EVT 99

Books — Charles Beare, Howard Mayer Brown, Richard Rastall, David Fallows 103

Music — Gordon Dodd, Colin Timms, Joscelyn Godwin, Warwick Edwards, Diana Poulton, Denis Arnold, Paul Brainard 113

Correspondence — Lee T. Pearcy, Ana Seiberg, Carl Willetts, Philip Thorby, Christopher Page, Frederick Neumann, Madeau Stewart 127

Third London musical instrument exhibition — Howard Schott 133

The Viola da Gamba Society — Gordon Dodd 135

Recordings: quarterly survey — Peter Willsher 143

Concert/course Directory — 150

Supplement — *Early Music Gazette* edited by Nicholas Kenyon

1478
1978

Front cover: A boy playing a viola da gamba, by Bartolomeo Cesi. Red chalk, heightened with white, on blue paper. Inscribed lower left, Agost: Caracci 1591. *This drawing, formerly attributed to Annibale Carracci, is believed to be a study for one of the angel musicians in the upper right of Cesi's altar-piece in S. Domenico, Bologna. (Private collection, Switzerland)*
Back cover: Study for a portrait of Carl Friedrich Abel (1725-87) by Thomas Gainsborough. Black chalk and stump and white chalk on blue paper. The last of the great gamba virtuosi, C. F. Abel was amongst Gainsborough's closest friends. (National Portrait Gallery, London), 1755-65.
Opposite: Musica *by Gerard de Lairesse (1641-1711). By courtesy of Bernard Palmer*

Editor *J. M. Thomson*
Secretary *Richard Bolley*
Design *Roger Davies*
Editorial *Margot Leigh Milner*
Assistants *Millicent Elliott, Robin Maconie*
Reviews *David Fallows*
Register of Early Music and instruments *Christopher Monk and Carl Willetts*
Advertising *Arthur Boyars, 4 Hollywood Mews, London SW10 9HU Phone 01-352 6400*
Advertising copy date for April 1978: 4 Jan

Contributions are invited and should be sent to the Editor at Oxford University Press, Ely House, 37 Dover Street, London W1X 4AH, enclosing a stamped-addressed envelope. Please send two copies.

Early Music *is published quarterly in January, April, July and October by Oxford University Press, Ely House, 37 Dover Street, London W1X 4AH. Annual subscription from January 1978 UK £7.50, USA $17.50, Elsewhere £8* post free, *from Journals Manager, Oxford University Press, Press Road, Neasden, London NW10 0DD, England.*

© *Oxford University Press*
Printed in Great Britain by Headley Brothers Ltd, 109 Kingsway, London WC2B 6PX and Ashford, Kent

The noble viol

'A Viol in the hands of an excellent Violist may (no doubt) be reckon'd amongst the best of Musical Instruments' wrote Christopher Simpson in *The Division-Violist*, a work which has fulfilled John Jenkins' prophecy: 'Simpson's great Work will teach the World to play'. Violists each year grow in numbers and skill and each year sees important new publications. Violists are fortunate to possess such a rich bounty, with English consort music at its heart, its origins stemming from a period when England was artistically articulate, when to play consort music was to enter a world of depth and diversity, of polished discourse and wit, with those shifts of mood and feeling such as are found in the sonnets of Shakespeare and Donne. David Pinto, in writing of the great but neglected composer William Lawes, summons up the spirits of the past, the civilized graces of the Caroline court, shattered and dispersed by the Civil War, the tragic early death of Lawes at the Siege of Chester in 1645, and the melancholy witness of these events, the Sovereign Charles I, painted at the time of his trial; the spirit of an age encapsulated.

This issue opens, however, in the present day, with Christopher Hogwood talking to the distinguished violist Wieland Kuijken, who throws light on aspects of style applicable to all instruments and so encourages a more discriminating ear. Peter Holman argues persuasively for another Suite to be added to the known repertoire of John Jenkins, Ian Woodfield scans the posture of violists of the past and Marco Pallis, Francis Baines and Howard Mayer Brown bring the history of the viol revival up to the present day. Several articles, regrettably, have had to be held over, including those by Gordon Dodd, Ian Harwood and Christopher Page and these will be printed as soon as possible, some in the second viol issue.

The symbol at the top of the page heralds Oxford University Press's Quincentenary which, as the world's oldest publishing house, it will celebrate with a BBC TV documentary, special publications and exhibitions. The first music printed by Oxford in 1660 for John Wilson's *Cheerful Ayres or Ballads*, belied its title and produced an errata list longer than any publisher enjoys. The elegant 17th-century type cut by Peter Walpergen and described by Harry Carter as 'his masterpiece', is the high-point of Oxford's rare excursions into music *printing* and Robert Bridges' *Yattendon Hymnal* of 1899 which resurrected this type, a historical monument. During the year, therefore, we shall touch on notable *publications*.

There is no music supplement this issue as the Early Music Series, of music not books, has temporarily been suspended. Wherever possible we shall print music to illustrate articles, such as with the Jenkins Suite No. 7 and Verdelot's 'La bella donna'.

The May 1977 Conference Report, 'The future of early music in Britain' is now published, with apologies for the unavoidable delay. The published price is £2 ($5.50)—pre-publication subscribers enjoyed an 'authentic' bargain. It can be obtained from this office.

For the next few months the editor will once more be in his home country of New Zealand, continuing research into the history of a young musical tradition. All correspondence, articles and so on should, as before, be sent to the London office where an experienced team will look after the journal.

JMT

Wieland Kuijken & Christopher Hogwood on the viol

Wieland Kuijken (left), Christopher Hogwood (right)

On Friday 15 July 1977, BBC Radio 3 broadcast an interview between the Belgian violist Wieland Kuijken and Christopher Hogwood, in the series The Complete Music Master. *In these programmes several leading artists were invited to discuss their attitudes towards authenticity in the light of evidence from contemporary tutors and other sources of performance practice.*

The programme opened with Wieland Kuijken playing an unaccompanied recercada *by Diego Ortiz and the conversation began with an examination of the Spaniard's tutor for division playing on the viol,* Trattado de Glosas sobre Clausulas . . . *published in Rome in 1553 and thus one of the earliest viol tutors.*[1]
The following text is edited and annotated by Lucy Robinson.

HOGWOOD: This tutor doesn't consist entirely of unaccompanied viol music, does it Wieland?

KUIJKEN: No, not at all. It's divided into two parts: the first is like a dictionary of ornaments and diminutions and the second consists of four different sections. First there are four *recercadas* for gamba alone, without bass, and the next section is made up of pieces for the viol accompanied by the *contrabaxo*, and the harpsichord if you want. Then there are diminutions on two different madrigals, and the last section is of diminutions on very simple basses.

HOGWOOD: And these basses are standard patterns, like romanesca and passamezzo and so forth?

KUIJKEN: Yes.

HOGWOOD: Are there any themes that are specially distinctive about Ortiz's instructions for playing, that match or contradict some of the other early

instructions for division playing, like those of Christopher Simpson?[2]

KUIJKEN: Well the big difference is one of style. Ortiz's style is close to the vocal tradition and the only big difference is that the range is much wider. On a bass viol, the lowest note is D and you can go up very high: one, two, three or four octaves—and I don't know any singer who can do this.

HOGWOOD: His instructions are more, though, instructions on how to produce divisions and ornamentation.

KUIJKEN: Yes, but he also speaks a little about playing the gamba. He says one thing, a very important thing I think for this early music, that we shouldn't give hard accents.[3] He says that you should play smoothly, without shocks. That's very nice.

HOGWOOD: That's also repeated in later sources, because you get people like Jean Rousseau saying that you must be very careful in gay movements not to stress the beat too much, so as not to depart from the spirit of the instrument. It is not to be handled after the fashion of the violin, whose role is to enliven whereas the role of the viol is to caress.[4]

KUIJKEN: That's a very nice thing, but I think he says some of this about the treble viol especially.

HOGWOOD: Yes. And for technical facts Christopher Simpson, I think, gives more specific indications.

KUIJKEN: He gives a very very good specification of how to hold the instrument, and even how to practise, at the beginning. The first thing you do, is to play long notes straight, and then the second thing is to make a beautiful *messa di voce*. This *messa di voce* is just making sounds starting from nothing and going to forte in the middle and then coming back to pianissimo and disappearing.[5]

HOGWOOD: Does he give any indication of where you should use such ornaments? Obviously in slower pieces in preference.

KUIJKEN: Yes, in slow pieces. You can't do it on fast ones, it would be too bizarre to have a swell on each note, it would be over baroque.

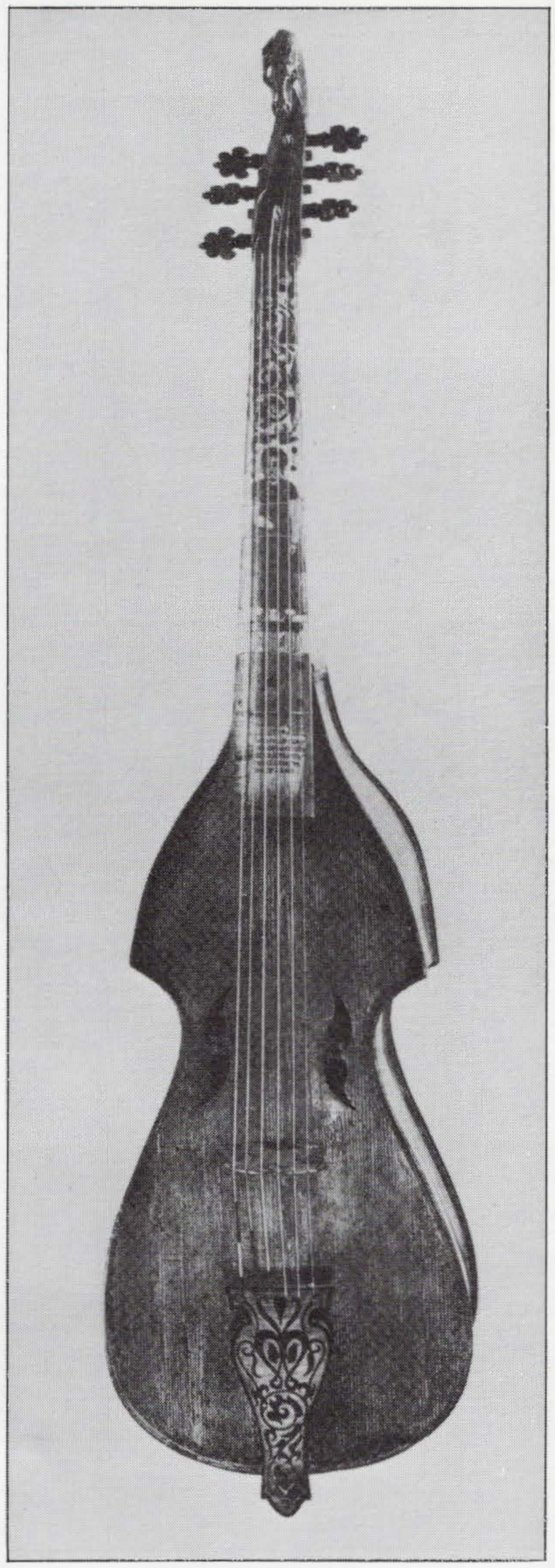
HOGWOOD: For the other smaller ornaments Simpson provides a table of abbreviations.

KUIJKEN: This table is not made by Simpson himself and I have a feeling that he didn't care that much about all these little signs. He didn't use them as the French did later and he doesn't even use them in the musical examples that he gives. Also he didn't make the table, he just took it from Dr Colman.[6]

At this time, you have many special little signs and nobody really knows them by heart. You always have to look again at what this was, and so on. I think it's a question of notation, they were always trying to improve their notation.

HOGWOOD: It seems to me symptomatic of actually making tables of ornaments. When you get to Couperin the enthusiasm for putting things into a table took control and Couperin's suggested ornaments include signs that he only uses, say, in the first book of harpsichord pieces and then he forgets them—they got too complicated even for him.

KUIJKEN: Yes, that's true. Then in the French viol music, the most complicated table of ornaments is that of Demachy;[7] there are so many ornaments that he never gets them all into one piece. But he was perhaps, the first composer to employ the very classical ornaments that later Marais[8] was to use, although not everything is in.



Bass viol by Kaspar Tieffenbrucker (Gemeentemuseum, The Hague)

Lucy Robinson playing her English viol, dated 1649

HOGWOOD: Does Demachy actually give any guidance on difficult topics like rubato and vibrato, and those aspects that are now rather a problem to players, to know in what degree to employ them?

KUIJKEN: No, he has his table of ornaments and everything is in that, including vibrato. You have two different kinds of vibrato: one is the so-called *plainte*, that's the one finger, normal vibrato and the other one is the so-called *flatement*, which is also used on wind instruments. The *flatement* is not only a French ornament—Simpson also speaks about the close-shake, which is exactly the same ornament.[9] And it is done with two fingers. Of course, this vibrato can be fast or slow, loud or soft; everything depends on where it comes in the music.[10]

HOGWOOD: When you have full trills, Simpson, amongst other people, says that one should bow them separately, and not, as most people will be tempted to nowadays, put them all in one bow. Is this a particularly renaissance or early baroque tradition?[11]

KUIJKEN: I think it's a typically early fashion. I believe also that it's normal because slurs were really exceptional in the 16th century. Maybe Ortiz was the first to speak about slurs, and he says that you may put in slurs on semiquavers.[12]

HOGWOOD: How far do you think the instructions that Ortiz gives for playing and for creating divisions are backed up by later instructions from people like Christopher Simpson in the 1659 book on the division viol.

KUIJKEN: I think there are still some similarities but not that many. Ortiz was still in the vocal tradition whilst Simpson's divisions are not vocal at all, he's developing a real instrumental style, fitted only to the gamba—you can't play this music on another instrument.

HOGWOOD: It's very noticeable that your viol continues to resonate after you have lifted the bow off the strings.

KUIJKEN: That's very typical of the viol. Maybe it's due also to the fact that we have frets like the lute and guitar, and also we have more strings than a violin or a cello. And the more strings you have, the more resonance you get from them, by sympathy.

HOGWOOD: And one was encouraged to find this resonance and use it.

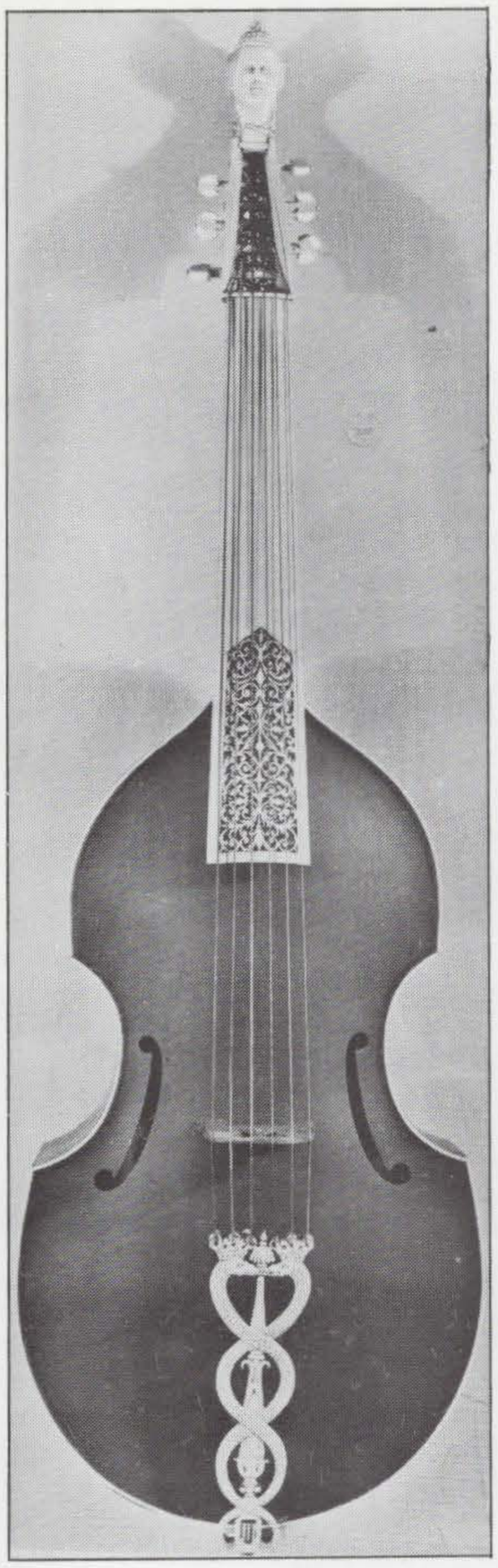
KUIJKEN: Yes, certainly. And also the notation is often not really what the bow can play. Sometimes you have to play in three parts, let's say a chord of three notes, and you can't hold the bass note, but the bass goes on ringing because you keep your fingers down.

HOGWOOD: This is a distinction in styles, and one I think that not all modern players have followed.

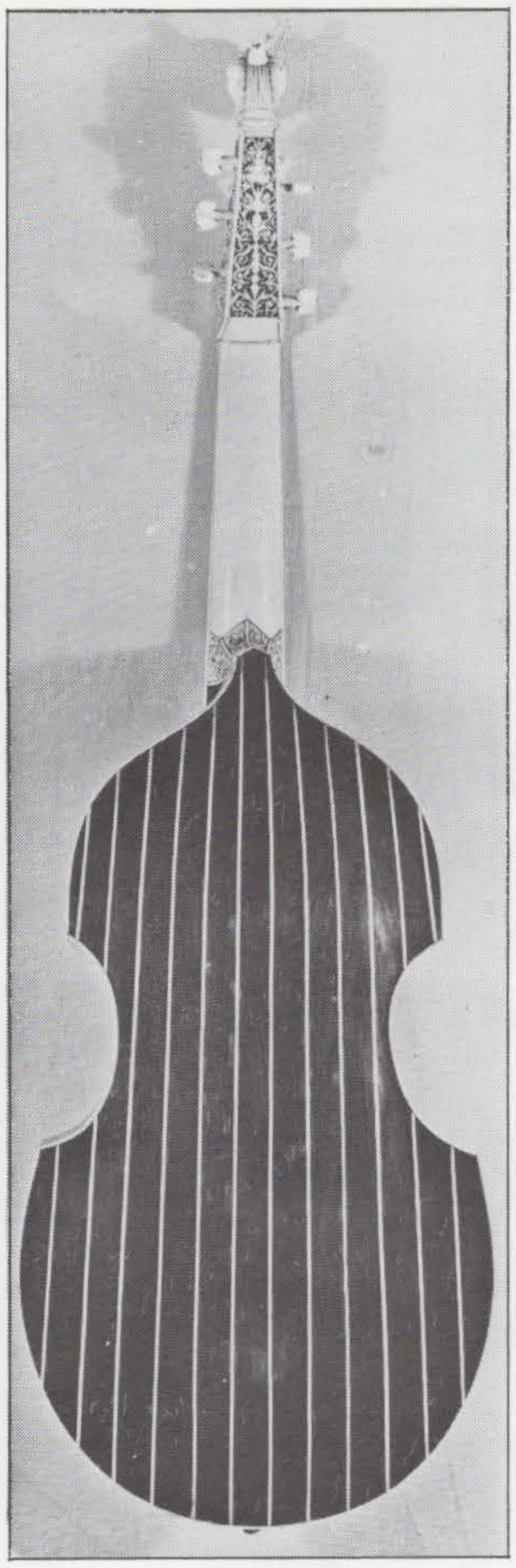
KUIJKEN: No. I think that it's the largest difference for the left hand: just to hold your fingers down, that's very very *very* important.[13]

HOGWOOD: And this technique, one would use not only in accompanied music but more specifically, I imagine, in solo music.

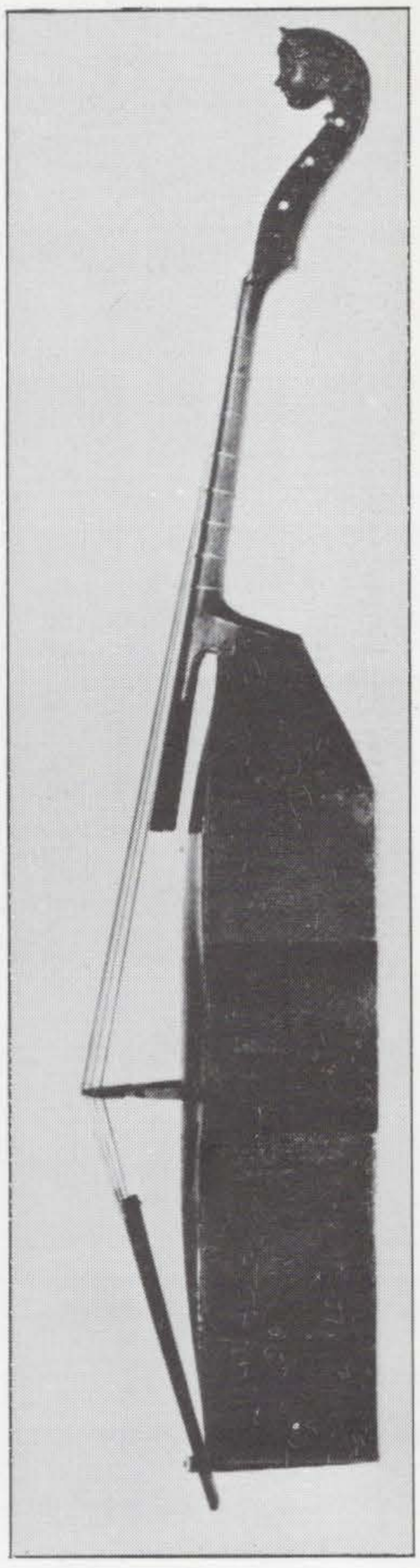
KUIJKEN: Oh well, in all music. It's like playing the lute. A lute player would always hold his fingers down: the sound of the lute is already so short and not very loud, everything helps. Also the style of lute music and also of solo viol music—not only without bass but also solo viol music with bass—is frequently *arpeggiando*, and you never play the bass and the treble together, but one after the other: a little bit of treble, a little bit of bass, a little bit of treble . . . But you have to give the impression that both of the lines are going on.



Bass viol by Joachim Tielke, Hamburg, 1701
(Koninklijk Muziekconservatorium, Brussels)



Bass viol by Nicholas Bertrand, Paris, 1720
(Musée de Conservatoire, Paris)



HOGWOOD: It just deceives the ear.
KUIJKEN: And if you don't do it, then you will have only skips without meaning.

At this point Wieland Kuijken illustrated the use of holds by playing the *Prelude* in D minor by Demachy. (*Ex. 1 overleaf.*)
HOGWOOD: That obviously contains many debatable points of rubato and interpretation that aren't in the Demachy notation.
KUIJKEN: Yes, but the rubato in this piece is more a kind of rubato between the different sections. Each section should have its own character, that's most important.
HOGWOOD: That's a very different meaning then of rubato from that one would assume nowadays.
KUIJKEN: Yes indeed.
HOGWOOD: . . . within the notes of a phrase.
KUIJKEN: Maybe for this kind of music, one shouldn't say rubato but freedom, because rubato is a very specific stealing of part of a beat and giving it back at the end of the bar, or the next bar.
HOGWOOD: Within a very small scale.
KUIJKEN: Yes, and in a fixed tempo; the pace shouldn't alter in a rubato piece. But this is more a free piece, *prélude libre*. You have a melody on top

Ex. 1 Demachy Prelude in D minor from Pieces de Violle (Paris, 1685)
(By courtesy of Minkoff Reprints)

at the beginning, and now in adding the chords, the piece becomes difficult and of course the chords are always interrupting the melody.

HOGWOOD: The problems obviously become more acute when you have chordal writing, where you have to accommodate a melody and a chord.

KUIJKEN: Yes. The rule is that the bass should be on the beat and the melody starts after the beat, but it sounds as though it is on the beat.

HOGWOOD: Is that the same technique then, that one would have to apply to solos, like the big gamba solo in the *Matthew Passion*, which are chordally accompanied?

KUIJKEN: That's the principle, although sometimes you don't have time to play everything starting from the beat, and then the chord comes a little before the beat, I think. But I feel the problem with the *St John* is very different. There's no problem in playing this music, I mean the notes are very easy. It's very slow, molto adagio, which is exceptional even for Bach, I think. Maybe I could show you the difference in vibrato, in the meaning of vibrato and the expression of the bow. My first vibrato doesn't take part in the actual expression of the tension of each note in the piece. You hear playing like this with the old-fashioned vibrato, by 'old-fashioned' I mean this century. And, the other extreme, and maybe in a little bad taste, baroque, over-baroque, is a performance not only without vibrato but also playing in the so-called French Marais style, *tout en l'air*, every note flat, playing without real legato and everything very very evaporated.[14] I think this kind of thing could be right for some pieces, but not at all right for this

piece. In any case, if you play this solo from the *St John*, it is generally in a huge cathedral, so you need to make a real sound. It's very dangerous to play too softly.[15] (*Ex. 2.*)

HOGWOOD: I think we have the idea that the real highlights of solo gamba music are to be found in the French school. This music, of course, is written for a bigger and slightly different instrument from the ones we were talking about at first, discussing Ortiz and Simpson.

KUIJKEN: Yes. First of all we have the renaissance viol, which varies considerably in shape. But when you start with the English viol, at the end of the 16th century, then we have the kind of classical viol, which became the German viol and the French viol—they are all the same model, but not always the same size. Among the bass viols, you have got the lyra viol, maybe a little smaller than the division viol, and the division viol a little smaller than the consort bass. This holds for the 17th century, but I think at the end of the century there was a tendency to have bigger instruments, especially in France. The French added a seventh string and therefore they needed an instrument of a bigger size than the division viol.

HOGWOOD: Who is the first person who actually requires the use of the lowest A′ string, the added seventh string?

KUIJKEN: Jean Rousseau says that it was Monsieur de Sainte Colombe who added the seventh string.[16]

HOGWOOD: Can he be called the founder of the French school of viol playing?

KUIJKEN: No, I don't think so. But maybe he is a kind of catalyst. Many times you get the impression that he's a very brilliant man, with many beautiful ideas, but he can't write proper music, he can't compose really.[17]

HOGWOOD: Perhaps we could now talk a bit about the technique of incorporating a lot of very exact ornaments and interpretative signs that one finds in the music from this high period—the music of composers such as Marais and Forqueray.[18]

KUIJKEN: Yes, I think as a general rule ornaments should always remain ornaments and not become too important, though they are of course very important as regards taste and so on. First of all, I think trills should never be played too loud. If you use force with the bow when you are playing a trill it is always terrible. And, I think all trills should dimuendo—that's very important. Then also in many slow pieces the vibrato has to be very sweet and soft, but sometimes, if the effect the music asks for is strength and passion, coming very much more. The opening of Marais' E minor Prelude includes one very passionate vibrato [bar 2, marked ξ], this vibrato is the one-finger type. Then we go to another place in the piece and we have quite a different character of vibrato [bar 15]. It's also using a different part of the instrument. In these few bars [15 to 17] we have a lot of beautiful ornaments: the two kinds of vibrato, the *plainte* and the *flatement* [marked ⌒] and later a beautiful *coulé de doigt* [marked ♩]. The *coulé de doigt* is a glissando found in French music, but only over a semitone and mostly a chromatic semitone (from G to G sharp or from D to D sharp).[19] The end of this piece is also beautiful—you have the same four bars twice but with different ornaments. (*Ex. 3 overleaf.*)

HOGWOOD: There are, I believe, many other problems that arise when the bass viol is used in combination with other instruments. I was wondering what instructions there are in original sources to solve the problem of

Ex. 2 J. S. Bach facsimile of original manuscript of gamba obbligato to aria 'Es ist vollbracht' from the St John Passion, *1724*

Bass viol by H. Jacobs, Amsterdam, c 1680 (Gemeentemuseum, The Hague)

Ex. 3 Marin Marais Prelude in E minor from Pieces de Viole *(Paris, 1701)*
(by permission of the Provost and Fellows of King's College, Cambridge)

tuning, because fretted instruments—lutes as well as viols—find that the problems of tuning and temperament become very noticeable in the bass when combining with a keyboard instrument.

KUIJKEN: Yes, this is a very tricky thing. I think Praetorius said that you could never play with a harpsichord, only with the violin, because the temperament on the harpsichord is completely different. There are some suggestions made by Ganassi, but they are rather theoretical and in practice don't really answer the problem. But he has a beautiful drawing in his book, and you can see that the frets are not at a regular distance from one another. And then he says, well you can see in the picture that the frets are not completely regular and this is because of the problem with the semitones: major and minor semitones.[20] But, he continues, it would be too complicated to explain all this and you just arrange your frets as I have shown in the picture, and then you play. And if it doesn't sound good, then you simply move them. I think that's the way we should do it. When you have to play with the harpsichord, which we have to do often, playing continuo, you just have to try to play in the same temperament as the harpsichord, however it is tuned.

HOGWOOD: People nowadays tend to make a lot of fuss about the suitability of continuo parts for either the cello or gamba. Do you think this is a very real distinction, because it is usually based purely on the presence of say a low B′ or a low C in the part?

KUIJKEN: Well, I don't think that's a very good way of making up your mind, especially as the low A′ of the seven-string viol is, of course, lower than the cello. I would say that in France many things are written for viol continuo, I think many of the cantatas for example. I also think that all the Couperin pieces are better on the viol, because he is so involved with the mixture of styles.[21]

HOGWOOD: How do you deduce though, other than Couperin's partiality to the mixing of styles, that these parts are bass viol parts and not parts for cello or *basse de violon*?

KUIJKEN: Well, I feel some pieces are very clearly for the bass viol. Sometimes the bass part goes very high indeed, as high as e″ or f″ in the treble clef, and even higher. The highest note in Couperin is something like

[1] *Trattado de Glosas sobre Clausulas y otros generos depuntos en la Musica de Violones nueuamente puestos en luz*. Modern reprint in original Spanish and translated into German (Bärenreiter, 1967).
[2] *The Division-Violist* (London, 1659). Simpson extensively revised his tutor before bringing out the second edition, renamed *The Division-Viol*, of 1667, published with parallel texts in English and Latin. Facsimile of 2nd edition (Curwen, 1965), now obtainable from Faber.
[3] Ortiz, p. 51 (Bärenreiter edition).
[4] *Traité de la Viole* (Paris, 1687), p. 73. Facsimile (Amsterdam Antiqua, 1965).

a″ flat—that's very high. On the gamba this isn't easy but it is quite possible, whereas I don't think it is on the cello of this period. But if you have normal pieces, with normal basses without such extravagances, then you can also play them on the cello.

HOGWOOD: I think there was great freedom allowed to any continuo string player actually to accompany with chords where he felt it would help the texture.

KUIJKEN: Yes, they did that sometimes. And I also think that many times the continuo was played on the string bass alone, without harpsichord, many many many times.

HOGWOOD: Simpler on the viol than on the cello.

KUIJKEN: Yes, but it didn't even always play chords. I think that often just the bass line was played—all this Italian stuff, two violins and bass.

HOGWOOD: There's a certain repertoire, of course, that does include obbligato parts for bass viol, especially in chamber music, pieces like Rameau's *Pieces de Clavecin en Concerts*. Are they particularly bizarre as regards scoring?

KUIJKEN: No, I don't think so. But they are strange in a technical way: they are very difficult to play and you've always to jump from the bass to the treble of the viol.

HOGWOOD: Was Rameau a viol player, do you think?

KUIJKEN: No, I don't think so. He played the violin a little, and then of course he was a harpsichordist.

HOGWOOD: This idea, though, of a harpsichord accompanied by two stringed instruments, may seem rather odd to us nowadays. It's an effective combination I think, when the instruments are correct.

KUIJKEN: Oh yes, it's very easy if you have the right instruments. I remember when I was young, when we started to play Rameau it was always very difficult because the harpsichord didn't sound and the other instruments were much louder. But now if you have the correct instruments there is no problem of balance.

HOGWOOD: Even when you use the optional scoring of a flute for the top part rather than a violin.

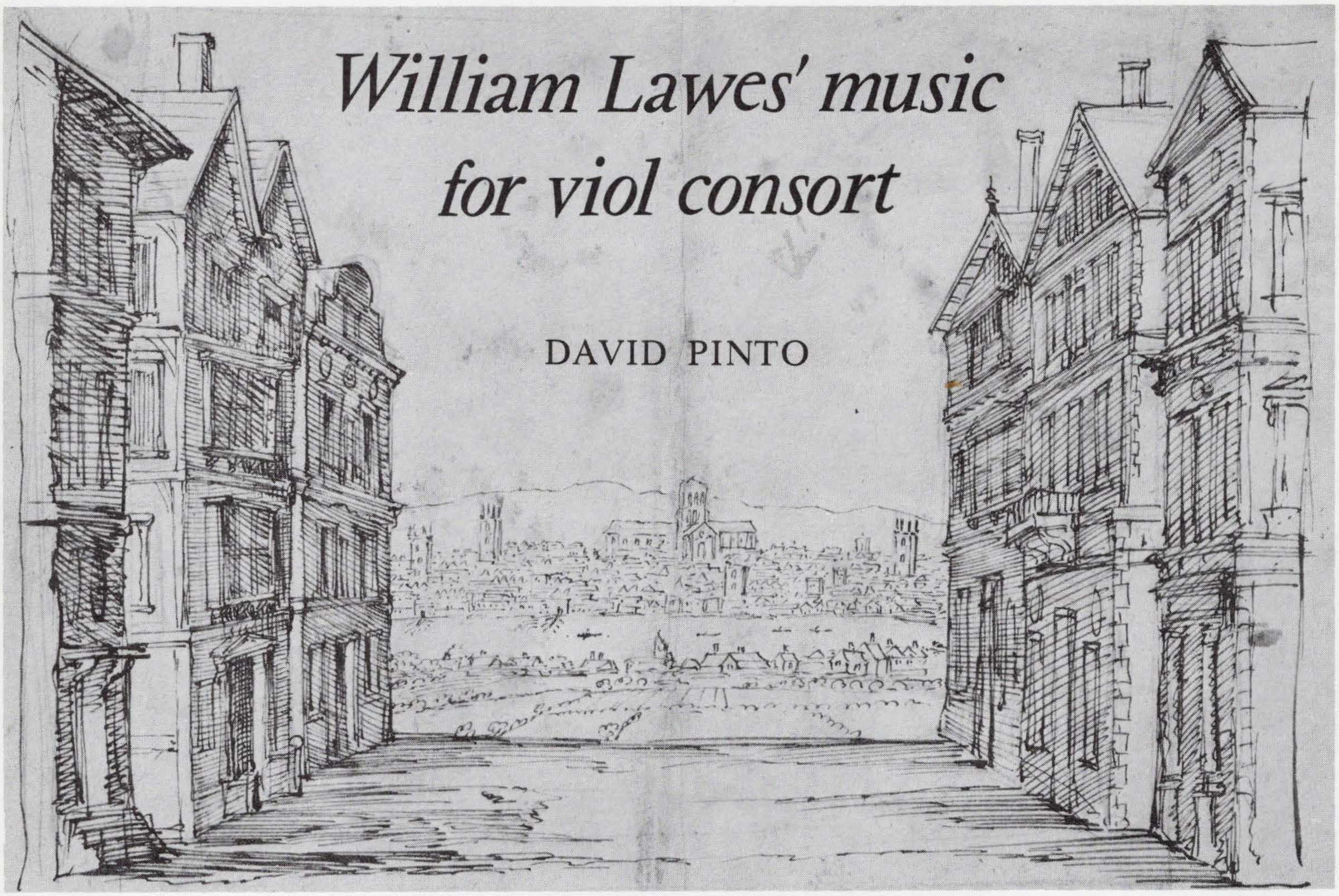
KUIJKEN: Yes, but some of the pieces are very good on the flute and others are not so good. When it's too low, then it becomes a little difficult.[22]

The interview ended with an illustration from Rameau's 'Pieces de Clavecin en Concert'.

[5] Simpson, pp. 3 and 10.
[6] ibid, p. 12.
[7] *Pieces de Violle* (Paris, 1685), pp. 13 and 14. Facsimile (Minkoff Reprint, 1973).
[8] See the *avertissements* to Marais' five books of *pièces de viole* published in Paris in 1686 (the bass followed in 1689), 1701, 1711, 1717 and 1725.
[9] Simpson, p. 11.
[10] For further information on vibrato see Demachy, p. 9; Marais' *avertissement* to his *Pieces a une et a deux Violes*, 1686; Danoville: *L'Art de toucher le Dessus et Basse de Viole* (Paris, 1687), pp. 40-42, facsimile (Minkoff Reprint, 1972); Rousseau, pp. 100, 101, 105 and 106.
[11] Bowed out trills occasionally appear as late as Marais' first book, for example in the second viol part of the *Chaconne* for two viols, bars 214-216. Interestingly, *couplet* 22 of the manuscript version of Marais' *folies d'Espagne* (Panmure 23, Edinburgh)—which features bowed out trills—was omitted in the published version of his *Pieces de Viole*, 1701.
[12] Ortiz, p. 1 (Bärenreiter edition).
[13] Simpson names this fundamental characteristic of viol L.H. technique 'Holds' and discusses them on p. 5 of his tutor. In France, called *Les Tenuës* their importance is further emphasized by Demachy, pp. 5 and 6; Danoville, p. 44; and Rousseau, pp. 55-65.
[14] Hubert le Blanc: *Defense de la Basse de Viole* (Paris, 1740), p. 83. Facsimile (Minkoff Reprint, 1975).
[15] Wieland Kuijken has made a recording of the three Bach gamba sonatas with Gustav Leonhardt on BASF Harmonia Mundi 20 22225-3.
[16] Rousseau, p. 24.
[17] Sainte Colombe's 67 *Concerts a deux violes esgales* are available in a modern edition by Paul Hooreman (Heugel, 1973). Wieland Kuijken has made a recording of some of these *concerts* with Jordi Savall on Astrée AS10.
[18] Two pieces by Marais and Forqueray's *5e Suite* have been recorded by Wieland Kuijken, with Sigiswald Kuijken and Gustav Leonhardt on Harmonia Mundi HM 414.
[19] See Danoville, p. 43 and Rousseau, p. 101.
[20] Silvestro Ganassi's two tutors for the viol—*Regola Rubertina* (Venice, 1542) and *Lettione Seconda pur della prattica di sonare il Violone d'Arco da Tasti* (Venice, 1543)—are the earliest known tutors for the viol. *Cap. IIII Regola di mettere li tasti* of *Lettione Seconda* deals with frets and temperament. Facsimiles of both tutors (Forni Editore, Bologna, 1970). Major and minor semitones are also discussed by Rousseau, pp. 49 and 50.
[21] See Rousseau pp. 66-70 for further advice on the role of the viol as a continuo instrument.
[22] Wieland Kuijken has recorded Rameau's *Pieces de Clavecin en Concerts* with Frans Brüggen, Sigiswald Kuijken and Gustav Leonhardt for Das Alte Werk SAWT 9578-B.

William Lawes' music for viol consort

DAVID PINTO



'London afar off', scene 1 of Sir William Davenant's Britannia Triumphans, *7 January 1638, designed by Inigo Jones, with music by William Lawes. By permission of His Grace the Duke of Devonshire and the Trustees of the Chatsworth Settlement*

William Lawes is the chief English composer of the half-century between the death of Gibbons and the rise of Purcell, yet his music is little played and retains an enigmatic quality. David Pinto brings forward recent information on the circles that played his music which offers an opportunity to reassess his place in the consort-music tradition.

Although England can boast a fine and distinctive instrumental tradition for more than a hundred years before Purcell, even now it remains an esoteric taste. A relative shortage of fine interpretations and critical judgements partly explain why, for instance, the plainsong fantasies of Tye, Orlando Gibbons' masterly output, or even the small but seemingly influential achievement of Byrd should be underestimated. William Lawes, now best known for his viol music, is no exception. Though the 'Consort Suites' may fairly be claimed as his *chef d'oeuvre* they are available piece-meal and incomplete,[1] with a resultant risk that their distinct achievement be misunderstood. The few musicians who have been able to examine them as a whole vary in measuring their success: one finds the five-part sets 'experimental . . . of uneven merit but extraordinary boldness' and the six-part sets 'magnificently mature', though another would claim 'Lawes' six-part writing is clogged and hard to make clear; arguably it might sound better if the top parts were played on violins. His five-part writing is far more elegant . . .'.[2] When intelligent judgements are almost at cross-purposes might there not be some basic misapprehension of the composer's intent—if the music really has the stature we would claim?

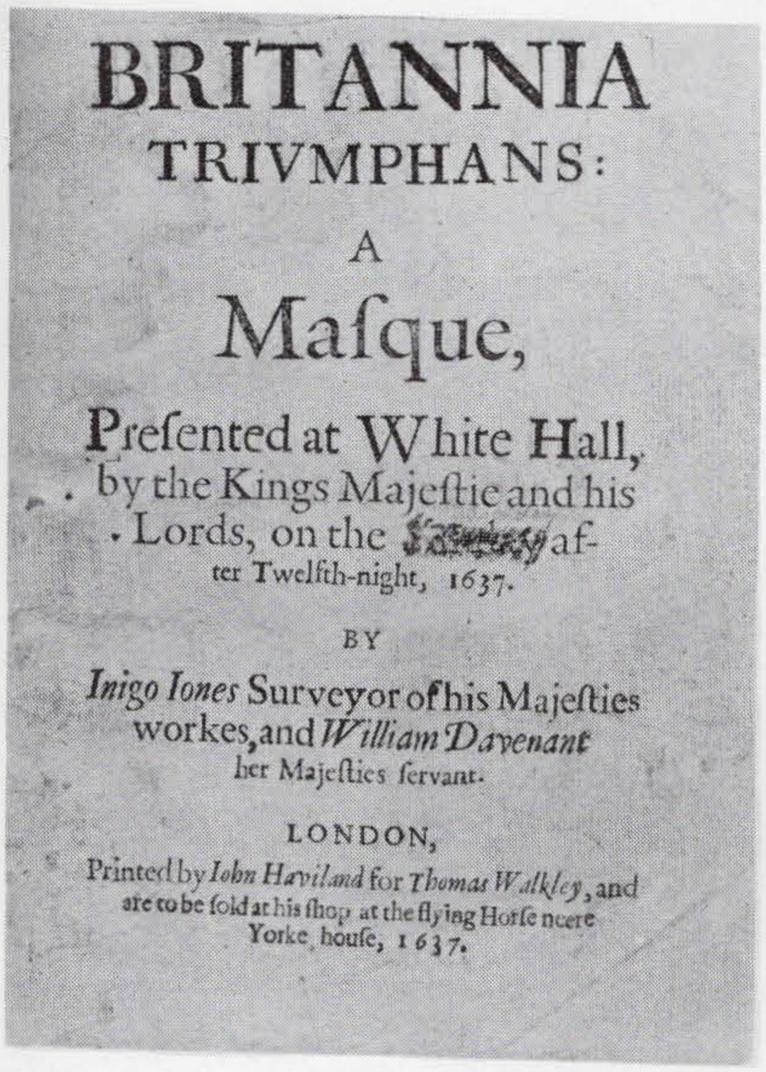
Certainly no one would deny its utterly distinctive character; but can we find no vantage-point to gain insight into its methods and aims?

Luckily Lawes' own working-scores and organ-book survive well-nigh intact. Taking into account the other extant sources it is not hard to see how the Suites developed. The earliest group of MSS show clearly that the Fantazy and 'Iñomine' ('On the Playnsong') a5 in *g* were the nucleus.

The first group of MSS consists of the 'Shirley part-books' and a score-book (now at St Michael's College, Tenbury) with some music in common. The Shirley books, the usual amateur anthology of fantasies and dances for 2-6 parts, are distinguished by being half in Lawes' youthful hand.[3] In the body of the book only six three-part Aires are of his composing, though at some later time he added four three- and nine four-part Aires, as well as the Fantazy and 'Iñomine' at the end of the five-part section. Apart from the armorial centre-piece on the brown calf bindings there is nothing to link Lawes with the Shirley family of Staunton Harrold, Leicestershire; but the prentice-work of copying must antedate his rise to prominence after 1634—and Sir Henry Shirley, second baronet, died in February 1632/3 leaving an heir of no more than ten years of age.[4] The first two of the five-part pieces may possibly be this early, though the hand that enters them is distinctly more mature than that which part-copied the main section.[5] This anyway is a first draft: both Shirley and Tenbury versions exhibit a text differing significantly from that of the autograph score. The formal skeleton of treble and bass is identical, give or take a note and the odd octave transposition; it is the leaner inner parts that Lawes found necessary to fill out and at times interchange in the furbished version.

Little detailed analysis is needed to follow the composer's workings once the assumption is made that these were the first pieces copied into the large score-volumes.[6] They were added at page 19 after a handful of blank sheets (seemingly Lawes' usual lavish way with expensive paper[7]). There followed six four-part Aires and possibly more material (at least 14 sheets have here been abstracted). Next we find the heading 'for y^{e} Violls' and two more fantasies, a5 in *a*. Is it only while writing these that Lawes with his habitual drive to large-scale organization envisaged grouping pieces into suites? Perhaps the analogy with his own suites for three lyra viols occurred to him. Only in the second Fantazy in *a* does the organ part take on true (if brief) obbligato function by adding matter not contained or even implied in the string writing; only after this piece did Lawes add two Aires in *a* and *g* to make up two suites.[8] It is beyond coincidence that these two dances, and at least one of the dance-movements in the three other five-part sets, can be found in prior versions for smaller forces (unlike the massive six-part dances, which are thematically more unified). Were these dances taken up with little planning at first for this *ad hoc* union?[9]

In the three further sets a5 an increasingly idiosyncratic style emerges: the string parts tend to extravagant dividing over organ lines that hold the unadorned structure. These sets were added entire, presumably in order of composition: *c,F,C*. In the organ-book we can see the same order preserved. Originally a leaf was left blank there before parts to three sets a6 were entered, the sets in *g,C,* and *F* to be found in the second score-volume. Not until these had been entered, it seems, did Lawes add parts for the sets a6 in *B flat* and *c*: characteristically (again) he restricted them to territory already staked out, squeezing in the set in *B flat* before the beginning of the



BRITANNIA
TRIVMPHANS:
A
Maſque,
Preſented at White Hall,
by the Kings Majeſtie and his
Lords, on the Sunday af-
ter Twelfth-night, 1637.
BY
Inigo Iones Surveyor of his Majeſties
workes, and *William Davenant*
her Majeſties ſervant.
LONDON,
Printed by *John Haviland* for *Thomas Walkley*, and
are to be ſold at his ſhop at the flying Horſe neere
Yorke houſe, 1637.

A man with a viol from Britannia Triumphans

five-part section and dispersing the movements in *c* through the blank areas remaining around and between.[10] An order for the sets a6 must be *g,C,F,B flat* and *c*—the last two added perhaps at some remove in time or place. This disturbed order is our first clue to a date of composition, implying that the larger part of the Suites was in formation at some time after 1640, the first likely date for the organ-book.

In the third group of MSS (playing parts) the sole surviving autograph part-book follows the order of the organ-book, with the slightest of indications that the six-part section was added after some interval.[11] Among non-autograph copies the 'John Browne part-books' can help us to a nearer approximation of date;[12] but an excursus at this point on a family and its playing circle will cast a more than incidental light on music-making in the later 1630s.

Recent research has identified John Browne, owner of part-books of the Consort Suites, as the Clerk of the Parliaments from March 1636/7 until the end of the Long Parliament and again from 1660 (when the Convention Parliament restored him to office) until his death in 1691. His hand is found in an important group of musical MSS now in the library of Christ Church, Oxford, as part of the bequest of Henry Aldrich; and a variety of books and stray MSS (including those of the Consort Suites) dispersed during the past fifty years lead a clear trail to Browne's present descendants.[13] Much careful work has previously identified his immediate family circle:[14] his grandfather Thomas, trading from 'the signe of the Crane' in Poultry, was a Master of Merchant Taylors Company and co-founder of the company school. The upbringing of the young John, fatherless at the age of twelve, was entrusted to his uncle John, partner of the merchant Richard Fishbourne. The next part of Browne's life was unusually fortunate: a sojourn at Middle Temple followed by a substantial inheritance and, through his first marriage, establishment among the gentry of Northamptonshire. The musical activities of this prospering London merchant-family go back at least one generation, as can be seen from the late Elizabethan bandora-book of John's father Thomas—nor is it without significance that Browne MSS are the sole source for instrumental music by John Milton the elder, living close by in Bread Street.[15]

Browne's interest in the music of Lawes brings his relations by his second marriage into the story. Christ Church MS 430 is an organ part to Lawes' violin 'sonatas', probably by a professional copyist but (like the part-books of the Consort Suites) titled and enumerated by Browne in a supervisory function. The rear end-paper holds a direction, for the carrier no doubt, to his brother-in-law: 'This for Robert Packer Esq^re at Shellingford'.[16] John Packer, former secretary to Buckingham, confidant of James I and one of the clerks of the Privy Seal, was highly esteemed in court circles until he refused King Charles a forced loan in 1639/40 (whereupon his property was sequestered). A strong Puritan, it seems, he saw his children marry in the professional circles that formed the backbone of opposition to the King: his son Robert was elected member for Wallingford in the Parliament of 1646 and, like his brother Browne, was ousted at Pride's Purge. Another of Robert's brothers-in-law was the egregious Sir John Gell, branded by Mercurius Aulicus (intelligencer of the war-time court at Oxford) for his energetic desecration of monuments.[17] Browne himself from 1642 was an

A man with knackers and bells (BT)

all-too-public target, since his name and office appeared afront Parliament's publications—as one bitter comment on their trustworthiness from the Oxford of 1643 makes plain:[18]

Not all the *Legends* of the *Saints* of old,
Not vast *Baronius*, nor sly *Surius* hold
Such plenty of apparent *Lies*, as are
In your one Author, *Jo. Browne Cleric. Par.*

It is hard to imagine any dealings between Browne and his probable sources in the King's Music after 1642 at the latest, when the Royal Standard was raised at Nottingham. Does this then define a period of two years for the completion and circulation of the Consort Suites? Why presume that Browne's copies came to him direct from their original players? Could they not have passed to him at a later time, 'during Oliver's mutable reign'?

The earliest catalogue of the Aldrich collection is too unspecific to tell how or at what date the music came to its present ownership.[19] A question we can pose with more chance of an answer is, how did such MSS leave Browne's hands? Not by his own choice, surely—for why dispose of highly personal family treasures and hold back a miscellaneous selection? The husband of his child Martha, Sir Roger Cave, we can tell to have maintained the family interest in music after Browne's death;[20] we know the next generation of Packers to have been musically inclined (especially Robert's son[21]). Only one theory will cover the facts: that a large part of family music was scattered in the turmoils of 1642. By this date the MSS of the Consort Suites must have been in Browne's hands, as can be established by noting a strange group of pieces in one of the dispersed sets, Christ Church MSS 473-478. To the end of the five-part section of this anthology has been added a set made up of Ayre [1]—Innomine fantazia—[Ayre 2]—Pavin.[22] The key is *B flat*, a definite link with Lawes' otherwise unique Inominy in this key. The very concept of such a set is hardly encountered before Lawes' own experiments. The style is derivative (and hesitant): the opening of the Fantazia from Lawes' set shows the allegiance (Ex. 1). The composer is one J.B.; the hand is that of our John Browne; and to judge from the fragmentary second Ayre and Pavin the copyist was interrupted in his task.[23]

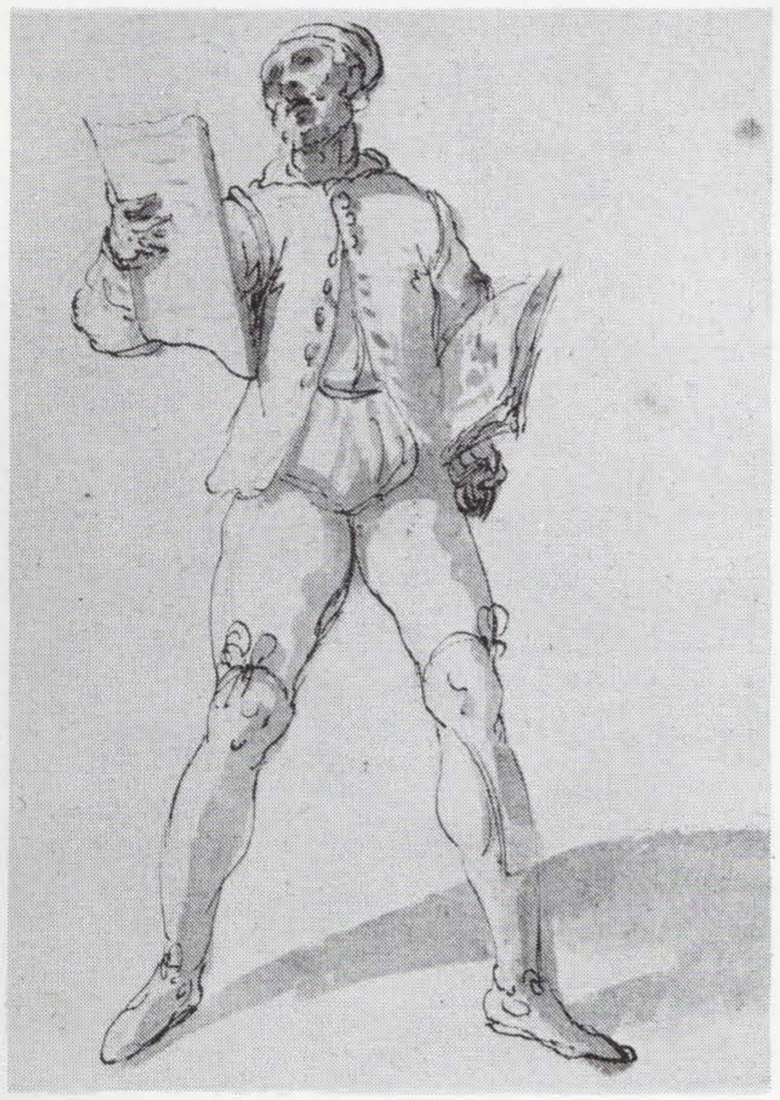
Ex. 1a *In nomine fantazia* J[ohn] B[rowne]

[Bass 2: tacet bars 1 - 7]

Ex. 1b *Fantazia a6* [*in B flat*] William Lawes

[Organ part omitted]

This fabric of partial evidences, which nonetheless point clearly to a period of composition around 1641, suggests a reference-point for dating Lawes' large output.[24] If we can place the large-scale works late, it will seem as though Lawes' earlier fame came through the incidental music, the songs, and the popular Royall Consort. In terms though of fantasy-music in general this dating will create problems. It is not much appreciated that the vogue for large-scale instrumental music was as rapid in passing as that for the madrigal a generation before. A short necrology demonstrates this: Coprario, Dering, Ferrabosco II, Gibbons and Lupo all died between 1625 and 1630. There is little to associate Lawes personally with these Jacobeans, and among his senior contemporaries are few names to stand on their level—the music of Peerson, Cranford, Ravenscroft, Simon Ive, Charles Coleman and John Hingeston (some working outside court circles) rarely has the same grasp or scale, and little enough may belong to the 1630s.[25] The thirties in fact witnessed the abandonment of counterpoint by the chief musicians of the Chapel Royal and an experimentation with the requirements of the *stile nuovo*, no doubt in response to the demands of the noble patrons and *virtuosi*. The remainder of Lawes' work is wholly in the new style. How can so late an appearance of the older vein be explained, or in response to what sort of demand (other than an internal one) could the music be written?



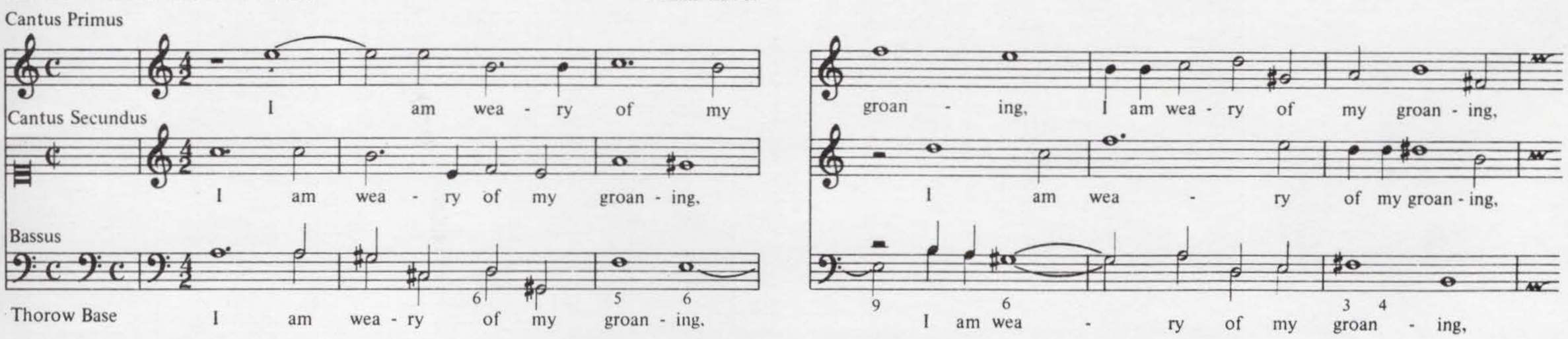
A ballad singer (BT)

The puzzle of date, the puzzle of style felt by authorities aforementioned (to say nothing of players), can be simply resolved. Lawes, like Monteverdi, 'is now writing music for the aristocratic listener rather than the aristocratic performer . . . the powers of harmony . . . and virtuoso melody have now in fact done away with real counterpoint.'[26] The internal interest of the music is diminished by the rhythmic assimilation of the tenor lines, which show lessened melodic independence as well, moving at times in parallel fifths, octaves or unisons with the treble lines and with each other. There is a corresponding treble ascendancy, often canonic or antiphonal, and a striking decrease in vertical tension, noticeable especially at cadences. The use of organ continuo with independent material atop a still complex texture, and the tendency, most of all in the bass parts, to 'break' the continuo line; all these are moving toward the techniques of concerto, and

of a parcel with the style developed in the Royall Consort sets of dances.[26] Even the mannerist head-motifs that Lawes deploys with such aplomb show little contrapuntal rigour—in the aid of a richer palette he thins out the interest of the lines while seeming to maintain them.

A few external indications exist that Lawes worked by re-expanding the by now normal 'trio-sonata style'. We noted above how the two early fantasies, the most traditional, were improved by the refining of the inner parts, and how most of the dances a5 can be shown to exist in more basic continuo versions. The opening of the first Fantazy a6 in *C*, a canon for the two trebles over unimitative lower parts, shows how surely Lawes could now disregard established practice: by omitting the inner voices the piece could be played with no formal loss. Likewise the Inominy a6 in *c* runs the plainsong through trebles and basses, paying no attention to the middle lines. The most striking confirmation of Lawes' technique of expansion lies in an unnoticed self-quotation from a three-part vocal setting of Psalm VI 6-7, 4-5 (Ex. 2).[27] The first Fantazia a6 in *c* (as we have seen, among the last

Ex. 2a [*Choice Psalmes (1648) no. 15*] William Lawes


Cantus Primus
Cantus Secundus
Bassus
Thorow Base
I am wea - ry of my groan - ing,
I am wea - ry of my groan - ing,
I am wea - ry of my groan - ing,
I am wea - ry of my groan - ing,
I am wea - ry of my groan - ing,
I am wea - ry of my groan - ing,

Ex. 2b *Fantazia a6* [*no. 1 in c*] William Lawes

[Organ part omitted]

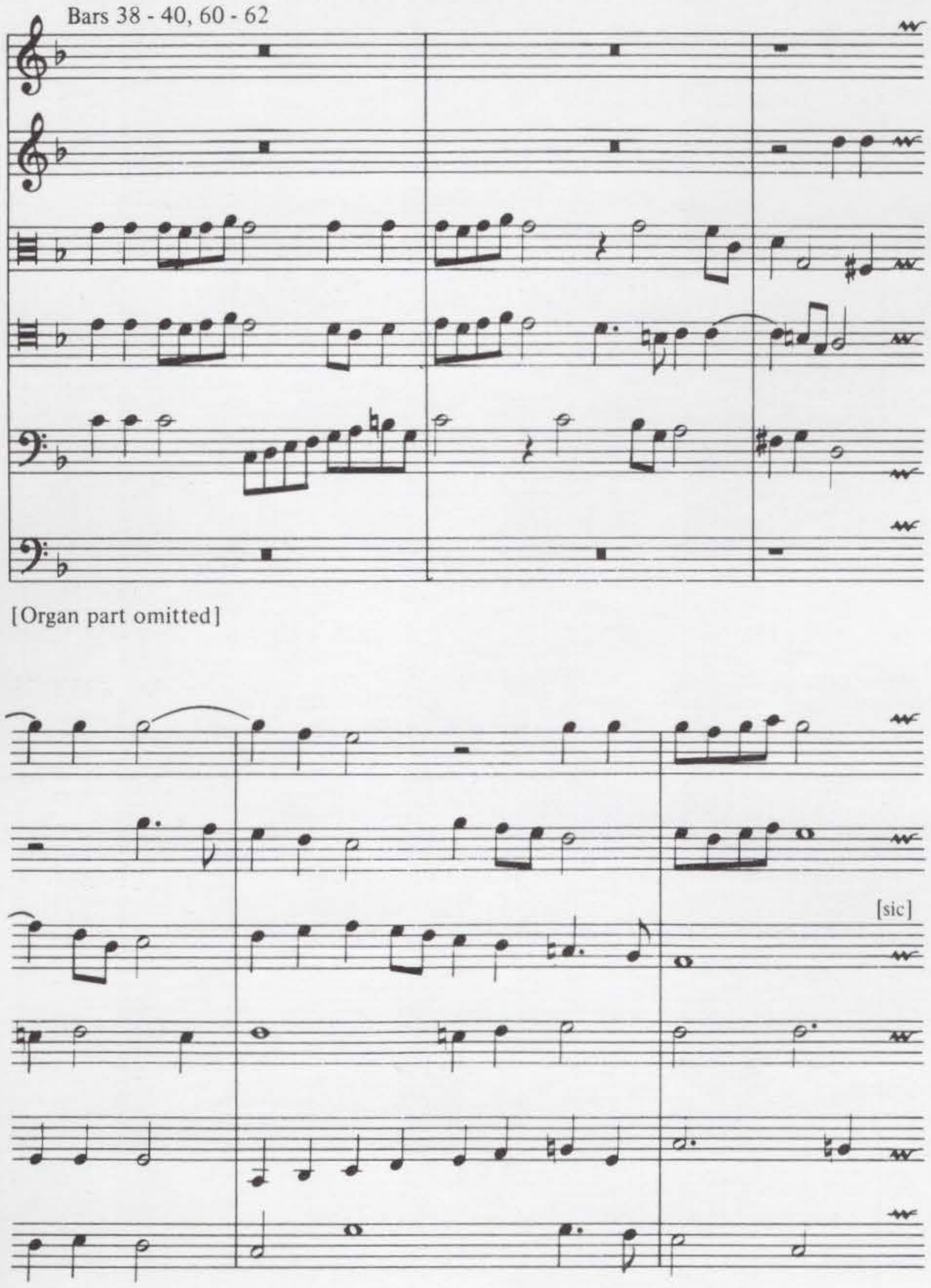
written) augments this opening phrase to six voices. Nor could more immediate insight be found into the perplexities of the King's supporters in 1641 as they prepared to reap the whirlwind. 'I am weary of my groanings . . . O save me, for in death who remembreth thee? Or who will give thee thanks in the pit?'

In other places Lawes passes comment on tradition in untraditional fashion. His Inominy a6 in *B flat* elevates the plainsong into a major mode, for what is left to say after the great In Nomine Fantasy 'through all the

parts' a6 by Ferrabosco II? The Paven a5 in *c* subjects *Lachrimae* to a passionate canon for trebles: the reference is unmistakeable when in the last strain the melodic fragment 'Harke you shadowes that in darcknesse dwell' appears, partially in the trebles and complete in the organ. Other sidelong glances can be detected: the first Fantazy a5 in *a* could be construed as Lawes' farewell to the 'double fugue'; he takes Coprario's self-avowed means of expediting composition by twin subjects and puts it through its paces for the first and last time. Whereas in Coprario's hands double entries occur with predictable regularity, his pupil forces combinations in and out of phase as if to demonstrate his mastery. The second Fantazy a6 in *C* refers clearly to one by Ferrabosco II in the same key (Ex. 3);[28] both pieces that fall into two strains. Lawes' second section

Ex. 3a [*Fantasy no. 2 a 6*] Alfonso Ferrabosco II

Bars 38 - 40, 60 - 62



[Organ part omitted]

Ex. 3b *Fantasy: A 6* [*no. 2 in C*] William Lawes

Bars 33 - 34, 41 - 43

[Organ part omitted]

parodies Ferrabosco's with a similar repeated-note theme in the upper voices over basses running the octave in a recurrent quaver division identical with Ferrabosco's. The repeated-note theme is perhaps a little trivial in the hands of Ferrabosco, who does not quite succeed in escaping from the tonic-dominant alternation that it continually imposes on him. Lawes transforms it into a statement of massively assured simplicity: the theme is lengthened and simplified; placed not on the fifth but the more subtly ambiguous third it asserts the victory of major over minor, treble

over dividing bass, and concord through discord in a way inconceivable in traditional counterpoint.

It seems possible to find terms for Lawes' style, a rediscovery of polyphony through the trio-sonata idiom. The real cause for remark is not so much this emergent style as that it is very much the work of one man, who in his latest pieces is on the point of moving beyond tonality. Rather than consider this a perverse episode in musical history we should re-examine the music leading to such a development.

In the absence of available texts, consort music has understandably been granted little consideration by historians well into this century, but its acceptance as an achievement in its own right has been perhaps too uncritical. The fantasy is seen as an archaic form of music-making not intended for performance, persisting among English amateurs after progressive forms had prevailed elsewhere. It peters out, it is true, by the time of Purcell, but nevertheless composers worked in a conservative and insular tradition, in which Lawes is an important link.[29] These may seem unexceptional if overgeneral statements; yet the rise and decline of the fantasy is still an obscure matter.

Ernst Meyer's survey of the music in relation to society has not been superseded as the only complete study (a revised and enlarged edition is to be published in the near future, with the title *Early English Music*). There is something to fault—the pragmatic English have readily done so—in his view of the fantasy's growth through three stages corresponding to stages of social change: through plainsong-based composition, the development of secular plainsongs (like Browning), to the fantasy proper. It now seems as though the secular art-music, though not so large in bulk, has its roots in the pre-Reformation period as well as the church-based art. More misleading though are opposing views that give rise to such generalizations as this: 'By the end of the 16th century all the "classical" forms of English chamber music—the fantasy, the In Nomine, the abstract dance—had taken on their typical aspects.'[30] It is nearer the truth to say that the English fantasy did not develop until after 1600. The diverse forms of Elizabethan music, plainsong composition and hexachord, motet- and chanson-transcription, dance, medley and ground, are all closed forms in which the giant leap to creating a wholly independent and abstract structure remains unaccomplished. Even the continental tradition of ricercar (mainly a3 and a4) hardly takes root until the time of Ferrabosco II, which cannot much precede the turn of the century. The appearance of the Italianate madrigal-fantasy after James I's accession may be even more decisive than Meyer suggests, since the type of madrigalian composition it arises from provides an unprecedented technique for attempting free composition. The old combination of graded voices in the five-part ensemble (which forms the bulk of the repertoire; Tr:A:T:Bar:B, the norm for dance and plainsong fantasy) changes to a more brilliant texture of two equal trebles. The seamless web of counterpoint is variegated (as Meyer notes) by contrasting, especially homophonic sections.[31]

This is a radical step on a variety of counts. The composers who turn to this more purely abstract music in the new reign are court-musicians under no clerical obligations and do not touch the older forms—neither In Nomines nor hexachords are extant by Coprario, Lupo, and Dering; nor as a corollary may we hope to discover the five-part free fantasies of

First page of the Royal Consort, *in the composer's autograph. Bodleian, MS Mus. Sch. B. 3, p. 63*

Virtuoso divisions from Suite no. 2 in C Major, *for two bass viols and organ on a theme of Alfonso Ferrabosco II. First movement (pavan). Autograph. Bodleian. MS Mus. Sch. B. 2, p. 99*

composers bred in the old school, Byrd, Bull, Ferrabosco and Gibbons (though these writers touch on four and six parts). The styles run together in the next generation, but the division of court from church persists: Ward, Coleman and Jenkins ignore the five-part In Nomine, and by this time other plainsongs and manifestations of the sacred *Kunstmusik* have died out. The fantasy writers in the main are already exponents of continuo song (Jenkins' vocal music is wholly in the new style). In other words, despite a certain type of complexity, the large-scale fantasy from its beginnings is linked to a secular style of public music-making; its counterpoint, as Meyer points out, is often a schematized and concertante species. This transition from a motet- to a madrigal-style echoes the evolution of the Italian madrigal a quarter of a century before; especially at Mantua (where Coprario may have found his models) after 1575, the madrigal had been reshaped in similar ways into a powerful instrument of emotional declamation by Giaches de Wert.[32] It should then be of consequence to point out that the evolution of the fantasy between Coprario and Lawes recapitulates the transformation of the madrigal a generation before between de Wert and his successor Monteverdi. When, for example, Leo Schrade writes of Monteverdi's attempt 'to unite almost incompatible elements—a melodic theme that required treatment as fugal subject, and the principle of the trio-structure',[33] the application to Lawes is clear. His technique of composition, like Monteverdi's, is both conservative and radically new: a logical extension of the Jacobean language, it summarizes the achievement of the Early Baroque in England and abroad.

The disruption of tradition with the Civil War must also be emphasized. If Lawes' aim is a form of recital-music, and like Monteverdi he certainly 'is now writing music for the aristocratic listener rather than the aristocratic performer',[34] then this pattern of music-making, fostered by the inward-looking courts of the earlier Stuarts, could not survive into the changing world of the Commonwealth. Locke, Christopher Gibbons and Simpson do not touch the large-scale chamber-music, and the reason is clear: not that the style lacked inner strength to master an enriched harmonic language, but that patronage (already diminished by the new fashions at Charles' court) was now lacking. Music is no stronger than the larger culture that protects it: with the rise of an extended bourgeois listening public the more forceful and open language of Italianate opera and sonata had already won an unfought battle. This is not to seek special terms for the Consort Suites. Even if their musical language is one that did not evolve, they stand at the end of a coherent and important tradition. The music itself rises above considerations of mere style, and can still speak directly to the sympathetic ear.

David Pinto's interest in the music of Lawes grew from playing (especially with the Jaye Consort), and the resultant complexities of performance and interpretation. An edition of the Consort Suites is projected by the Gamba Society in collaboration with Faber Music.

[1] The titling is modern, by Murray Lefkowitz in his study, (i) *William Lawes* (London, 1960). Available playing texts: sets a5 in *g*, a6 in *c* in M. Lefkowitz, (ii) *William Lawes: Select Consort Music, Musica Britannica* vol. XXI, 2nd ed. (London, 1971); sets a5 in *F*, a6 in *g,C,F* in Viola da Gamba Society Supplementary Publications, nos. 10, 97, 100, 52; sets a5 and a6 in *C* ed. Helmut Mönkemeyer (Wilhelmshaven, 1966)—with score but lacking organ parts, and highly inaccurate.

[2] Robert Donington in Grove[5] s.v.; Margaret Bent, notes to the British Council recording *William Lawes: Consort Music* (Argo ZRG 555). These are no handpicked examples but, alas, almost the only critical judgements available.

[3] Titlings of Lawes' pieces given here are his own. The Shirley books: British Library Additional MSS 40657-61, five books of an original six lacking the Sextus (First Bass). Acquired from the sale of the library of Baroness Burdett-Coutts (Sotheby, 16 May 1922 lot 336); further provenance unknown. Robert Ford of Yale University points out that the second hand in the set contributed to Huntington Library MSS EL 25A 46-51, which derive from Coprario's patron, the Earl of Bridgwater. There is no scribal link with the Ferrers songbook of the next generation of the Shirley family, New York Public Library MS Drexel 4041, which by repertoire dates from the 1640s (see J. P. Cutts, 'Drexel MS 4041 "Earl Ferrers" MS . . .', *Musica Disciplina* XVIII (1964) pp. 151-202). Tenbury 302, a scorebook of unknown provenance *c* 1630-40 according to E. H. Fellowes, *The Catalogue of Manuscripts in the Library of St. Michael's College Tenbury* (Paris, 1934).

[4] E. P. Shirley, *Stemmata Shirleiana*, 2nd ed. (London, 1873) pp. 105ff. An interesting sidelight on family high-church leanings can be found in Charles Oman, *English Church Plate 597-1830* (Oxford, 1957) Pt. 3 Ch. 3: The Plate of Private Chapels.

[5] Additions to Add. 40657-61 seem to be in two stages: in Cantus book 40657 firstly f. 14v two Ayres a3 and ff. 43v-44 Fantazy a5 and Iñomine; later ff. 14v-15 two Ayres a3 and ff. 27v-30v nine Aires a4.

[6] Oxford, Bodleian Library MSS Mus. Sch. B2-3 (scores) and D229 (organ book). Both stamps of the Royal Arms are reproduced from other books in [Robert Shackleton] *Fine Bindings 1500-1700 from Oxford Libraries* (Oxford, 1968) as nos. 139 and 150. The latter (the type of D229) seems to have superseded the earlier (as on the score-volumes) by 1637—three such stamps are illustrated in R. R. Holmes, *Specimens of Royal Fine and Historical BOOKBINDING, selected from the Royal Library, Windsor Castle* (London, 1893) as plates 26-8, of which only pl. 27 is quite identical with D229. According to [Shackleton] both types as found on Lawes' books can be associated with the London workshop of John Browne, book-binder in Little Britain. There is nothing to associate D229 with the Oxford court as Lefkowitz (i) p. 31 suggests. On the appearance of the books in the Oxford Music School see M. Crum, 'Early Lists of the Oxford Music School Collection', *Music and Letters* XLVIII (1967) pp. 23-4.

[7] E. F. Hart, 'Caroline Lyrics and Contemporary Song-Books', *The Library*, Fifth Series vol. VIII (June 1953) pp. 92-3 notes Lawes' expansive use of paper in his songbook, where items are 'mixed up almost higgledy-piggledy, all bunched together in the middle of the book, surrounded by many blank leaves'.

[8] The first two fantasies in *g* have a signature of one flat and a second tenor part in clef C3. The Aire in *g* must be an afterthought, with a second tenor in clef C4 (which is used in all following pieces a5) and a signature of two flats—distinctions faithfully retained in the non-autograph copies. The organ part (added later?) has one flat throughout.

[9] The following list I owe largely to Commander Gordon Dodd and his work upon the Viola da Gamba Society's Provisional Index. Smaller-scale versions:

a5 in *g*

Aire Bodleian MSS Mus. Sch. D233-6, E431-6, F568-9 (a4)
in *a*

Aire Manchester Corporation Lyra-Viol Book f. 75 (a1) anon., entitled 'A maske'; Yale MS Filmer A16 (a-c); Drexel 5612 no. 114 (Mr Laws Flat Tune) for keyboard
in *c*

Paven Additional MSS 18940-4 f. 25 (a4)

Aire no. 1 Additional MSS 40657-61 source no. 11 (a3)
in *F*

Paven Mus. Sch. E431-6, F568-9, D233-6, E451 (continuo).

Aire The same sources; Additional MS 31429 f. 41v (a4)
in *C*

Aire Additional MSS 40657-61 source no. 13 (a3); Bedford County Record Office DD TW 1172 source no. 80, bass part as for the five-part consort version. The Paven in *c* and dances in *F* are found a tone higher—versions for violins? The Shirley versions establish priority, and the title of the Aire in *a* found in the Manchester Book hints at the origins of at least one of these dances in the masque. The two versions from the Shirley books are available as Viola da Gamba Society Publication no. 38.

[10] The organ parts to Fantazia 1 and the first half of Fantazia 2 a6 in *c* (D229 pp. 20-21 reversed), among the last added, are not in Lawes' hand and differ from his usual independent parts by reverting to the more customary *reductio partium* (see n. 15).

[11] Autograph bass part book, Additional MS 17798, sold by Puttick and Simpson 25 June 1849 (lot 571). Its contemporary parchment binding makes it unlikely to be one of William's own set bequeathed by Henry to Francis Sambrooke, attorney, 'bound in

A man with tongs and a key (BT)

A man with gridiron and shoeing horn (BT)

blewe leather' (registered copy will, 14 October 1662). The pieces a6 are numbered from 23 onwards though preceded by only 16 pieces a5: the page number of the last piece a5 (22) was taken as a piece number when Lawes added on. First and last pieces a5 are signed as though the section was copied as an entity; the pieces a6 are all severally signed.

[12] Five books of an original six (lacking Bassus) solely of the Consort Suites, sold by Sotheby 12 November 1929 (lot 236) as 'The property of a Nobleman'. Now owned by F. B. Zimmerman. Numeration and titling throughout are in Browne's hand: the musical hand has been identified by Robert Ford with that of Tenbury MSS 1162-7, six part-books of English and Italian madrigals and anthems a3-9, from the collection of James Bartleman. Italian texts with one exception are englished. Dr Craig Monson gives the books a London provenance *c* 1640.

[13] As well as for detailed scrutiny of facts I am indebted to Commander Gordon Dodd for referring me to the work of Dr Andrew Ashbee, now published as 'Instrumental Music from the Library of John Browne (1608-1691), Clerk of the Parliaments', *Music and Letters* LVIII (1977) pp. 43-59. Musical MSS of Browne were largely unnoticed by the Historical Manuscripts Commission among the MSS of Lord Braye at Stanford Hall, Rugby (Tenth Report, appendix, pt. vi (London, 1887); of the two described (p. 108) only one has reappeared through sale, in the collection of the late James Marshall Osborn, as the Braye Tablature Book. Browne MSS now at Kings College Cambridge (MSS 112-13, 114-17) were presented by Lord Keynes in 1939. MS 113A, an organ book to the sets, was acquired later; it bears a bookplate of the Braye arms. The college library kindly unearthed for me Keynes's original invoice of 1936 (his sole acquisition of musical MSS) from Lowe Bros of Birmingham. From this it seems as though Keynes bought at the same time a single MS probably identical with MS 2, the well-known *Turpyn Song Book* (available in facsimile, intr. G. R. Rastall, Leeds, 1973). Francis and Elizabeth Turpyn, however, have not yet been identified among Browne's connections and perhaps should be sought among relations of Sir Roger Cave (forebear of the present Viscount; he married Browne's daughter Martha: see G. Baker, *History and Antiquities of the County of Northampton* (London, 1822-30) vol. i, p. 502).

[14] Officers Personal Papers at the House of Lords Record Office (M. F. Bond, *Guide to the Records of Parliament* (London, 1971), p. 186) contain a family tree, card index and notes, a project begun by Maurice F. Bond and completed by Miss Mary Edmond. Miss Edmond has generously provided me with further advice on Browne's connections.

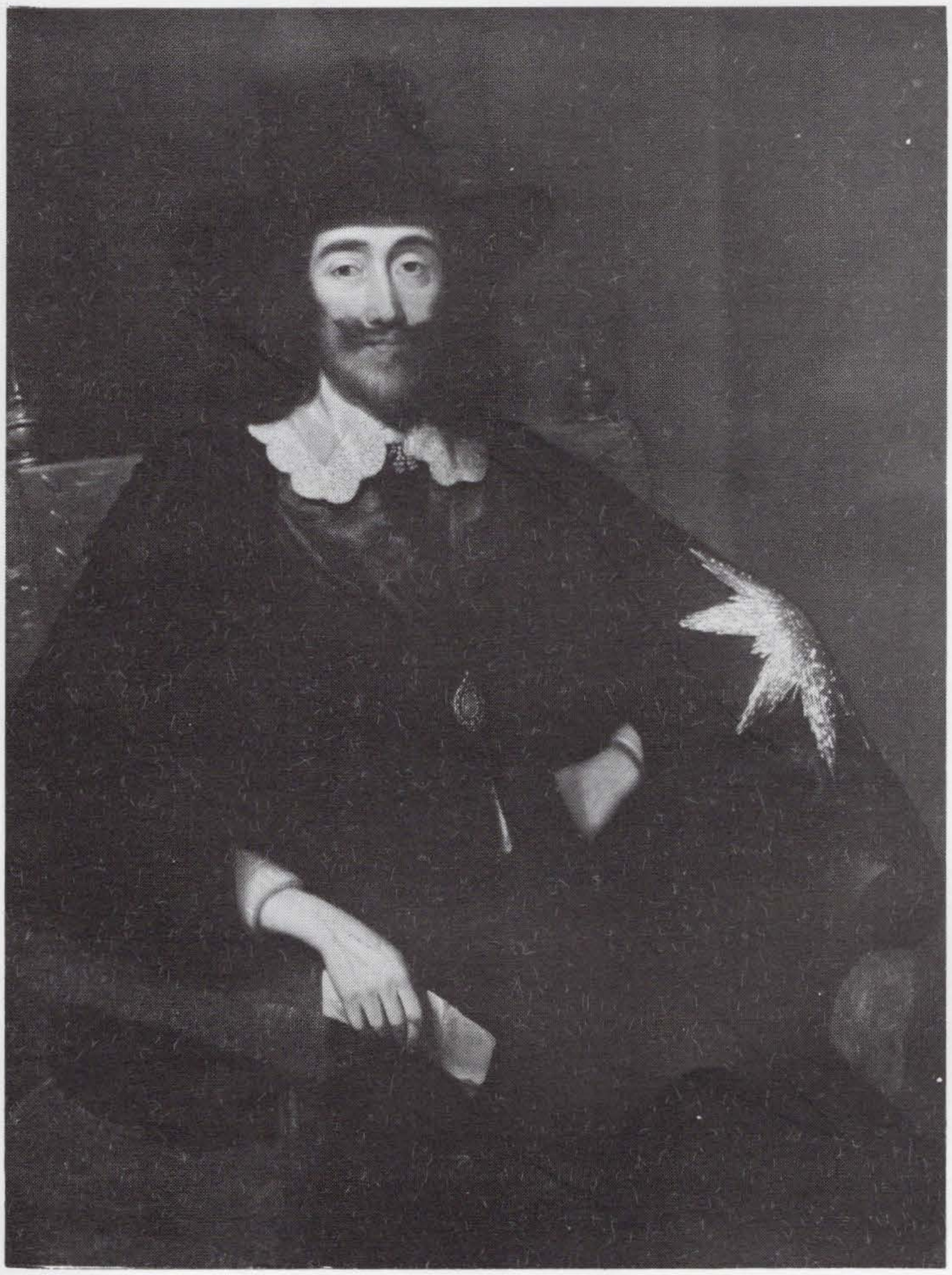
[15] The Browne (formerly Braye) Tablature Book, now in the ownership of Robert Spencer, who has been generous in lending photocopies of its material. An edition in reproduction is contemplated. The bandora section is associable with Browne's father Thomas who died in 1621 (see Ashbee): the earlier part of Christ Church MSS 423-8 containing Milton and other lesser London composers is of the same period. The Myriell MSS similarly are the sole source for Milton's vocal music in MS. The connection is as yet imprecise; but Thomas Myriell, compiler of MSS including chiefly the anthology of madrigals and anthems 'Tristitiae Remedium' (British Library Add. 29372-7), has been identified with the Rector of St Stephen's Walbrook, a church associated with Merchant Taylors, where after Myriell's death John Browne in 1634 married his second wife Elizabeth Packer (J. L. Foster, *London Marriage Licenses, 1521-1869* (London, 1887), p. 199). The connection with Lawes comes full circle since the second hand in his organ-book is found as a subsidiary hand in Myriell MSS now at Christ Church, throughout the organ-book MS 67, and in the set MSS 61-6 only in the Quintus book (62) f. 36. This hand may be a later example of that found in British Library Add. 17786-91; consort-songs, dances, fantasies and motets a5-7, linked to the Oxford circle of Richard Nicholson and William Wigthorpe *c* 1610. See P. J. Willetts, 'Musical Connections of Thomas Myriell' and 'The Identity of Thomas Myriell', *Music and Letters* XLIX (1968), pp. 36-42 and LIII (1972) pp. 431-3.

Later additions to the Browne Tablature, mainly in John Browne's hand, include dances by Robert Taylor. If this is the Taylor teaching instruments at the Middle Temple in the 1620s (Ashbee) and identical with the member of the Private Music of the same name (W. L. Woodfill, *Musicians in English Society* (New Jersey, 1953), pp. 303-4), we find an early link between Browne and court music. Taylor died in 1637. This gives a terminus date for Christ Church MSS 725-7, music for three lyra viols in Lawes' hand (though not accepted as such by Lefkowitz (i) p. 134). As well as his own work Lawes copied two Almaines by Taylor and single parts for pieces a3 by Simon Ive. The Fantazy and Iñomine of the Shirley books can from their hand be no later than the lyra viol sets.

[16] In 1629 after attaining his majority and inheritance (the nuncupative will of his uncle leaving him £14,000 was the occasion of a family dispute, 29 April 1629, 34 Ridley), Browne acquired property in Northamptonshire including Eydon, where he resided until death. It is tempting to hypothesize music meetings in Oxford after 1634, midway between Browne and the main Packer establishment at Shellingford, Berkshire. This would go some way to explaining the reappearance of Browne MSS at Christ Church after the war. All the male Packers had passed through University

A Musical Party *by Jan Olis (1610?-1676), National Gallery, London*

Charles I at his trial *by Edward Bower (d 1666/7), painted 1648, collection of Her Majesty Queen Elizabeth, The Queen Mother*



College (J. L. Foster, *Alumni Oxonienses 1500-1714* (Oxford, 1892)) and Robert's brother George was elected Fellow of All Souls in 1641.

[17] For Packer's career see *DNB*. Among the Braye papers was catalogued John Browne's Commonplace Book (H.M.C.10 app. vi p. 119) containing at f. 472 a 'Narrative of the life of John Packer' with witnesses to his piety: gifts to poor ministers banished from the Palatinate and to poor Protestants of Ireland. His career is summarized by G. E. Aylmer, *The King's Servants* (London, 1961), p. 358. He was prominent among those to baulk at royal demands (Cal. St. Papers Dom. 1639-40 pp. 511, 522) and his estates were commanded to be sold in March 1643/4 (Bodleian MS Rawl, D. 395 f. 127). For Robert see D. Brunton and D. H. Pennington, *Members of the Long Parliament* (London, 1954). Reference to Gell from P. W. Thomas, *Sir John Berkenhead* (Oxford, 1969), pp. 104-5. The Packer family tree is in the Visitation of Berkshire (Bodleian MS Ashmole 851 pp. 86-7, printed in Harleian Society vol. LVI (1907)). Robert's wife Temperance was daughter of Colonel Edward Stephens of Little Sodbury, Gloucestershire, who like his cousin Nathaniel Stephens was a member of the Middle Temple and a Puritan prominent in the Long, secluded in 1648. Colonel Edward married Anne daughter of Sir Thomas Crew of Stene, Northamptonshire, bringing us round to John Browne's first wife Temperance Crew (M. F. Keeler, *The Long Parliament* (Philadelphia, 1954)). Family, sectarian and political ties run strongly together.

[18] A[braham] C[owley], *A Satyre. The Puritan and the Papist* (Oxford, 1643). See C. H. Firth and R. S. Rait, *Acts and Ordinances of the Interregnum 1642-1660*, vol. iii (London, 1911) introduction. Browne was forced to ask for protection of the manor house at Twickenham (leased before 1636 from agents of Queen Henrietta Maria, where he seems mainly to have lived with his family during the war) since 'divers persons have cut and spoiled his woods . . . and broken down his fences, and give out that they do it because he is a Roundhead' (Lords Journal vii, 187a, 11 February 1644/5).

[19] Royal College of Music MS 2125.

[20] Sotheby's sale (n. 12) contained, among other items dating after Browne's death, John Blow, *Amphion Anglicus* (1700); Arcangelo Corelli, Concerti Grossi (J. Walsh, *c* 1705) and *6 Concerti for 2 flutes and Bass and Thorough Base* (Walsh, 1715).

[21] The will of Dr John Packer (1708, f. 98) leaves books and musical instruments to his brother Robert's son and heir John. John Evelyn on 28 January 1685 heard with mixed approbation the daughter of his old friend Philip Packer 'sing before his Majestie & the Duke privatly, That stupendious Base *Gosling*, accompanying her . . .' (*Diary*, ed. E. S. de Beer (Oxford, 1955)).

First page of Harp Consort no. 8 in G Major, *showing instrumentation and organization of the score. The ruled music paper comprises bar-lines as well as staves. Autograph. Bodleian, MS Mus. Sch. B. 3, p. 35*

[22] Christ Church MSS 473-8, source nos. a5 21-4. On the strength of the catalogue attribution by Arkwright, Thurston Dart accepted the traditional ascription of these pieces to John Bannister senior ('Purcell's Chamber Music', *P.R.M.A.* LXXXV (1958-9) pp. 81 ff.) and assigned to him a mythical importance in the development of the style of Locke and Purcell—a Dartian chimera that still breeds. These pieces have no conceivable connection with Locke or Purcell; their chief interest lies in the interpretation of Lawes, since all four pieces specifically indicate tempo-change: 'come of' and 'drag'.

[23] Other Browne MSS contain interrupted work. See Ashbee p. 57.

[24] On this important point Lefkowitz hedges his bets; (i) pp. 11, 80 ff. Copies of the six-part Suites in Christ Church 479-83 are direct copies of the Browne books of no independent value.

[25] Ward died later *c* 1638, but the large-scale works are probably earlier; a more florid style pervades the works a4 found only in Paris Bibliothèque Nationale MS Rés. F.770, which are distinct from his other work a4 in employing the two-treble combination that supersedes the Tr-A grouping characteristic of the ricercar style. Some of his anthems a5 follow the secular voice-grouping of two equal trebles, and significantly only one occurs in ecclesiastical sources, see P. G. le Huray, *Music and the Reformation in England 1549-1660* (London, 1967), p. 330. The date of Jenkins a6 is unclear; from the meagre spread of sources, as for Gibbons a6 and much of Ferrabosco II, it seems as though the demand for music on this scale was fast waning in the fourth decade. Provincial liturgical composers (see le Huray) maintain the elder vocal tradition up to the war but do not seem to attempt instrumental music: a further indication of its geographically limited appeal.

[26] D. Arnold, *Monteverdi* (London, 1963), pp. 67 ff.

[27] Lefkowitz discusses with insight the style of the Royall Consort (i) pp. 76-81; and examines some of the baroque features of the Consort Suites—concertante groups and extended coda (p. 47), lack of contrapuntal device (p. 49), increased sectional division (p. 52), sequential thirds (p. 54), without drawing the necessary conclusion.

[28] *Choice Psalmes* (London, 1648), the section by William, no. XV. Cantus Secundus, bar 2 note 1 originally a third higher. Thorow Base, bar 2 notes 1,2 originally figured 9,6. The assortment of texts, bellicose and penitential, suggests a date after 1639 and the outbreak of civil disturbance. Similarly the only two psalm-settings to the text of George Sandys (as used in the 1648 collection) in Henry Lawes' autograph songbook (British Library Add. 53723) are 'woe is mee' (f. 18) and 'thy beauty Israell is fled' (f. 54). These are late additions—another, 'Though Cupid be a God' (f. 35), refers to the shortage of men under the conditions of civil war—both settings for a single voice that seem like first thoughts for the versions a3 later published, and both highly personal texts for a court composer benighted in Parliament-held London: Psalm 120 v-vii and 2 Samuel xx ff.

[29] Ferrabosco II a6 Meyer no. 2, printed in T. Dart and W. Coates, *Jacobean Consort Music, Musica Britannica* IX, no. 78. An analysis of Lawes' suite has been published: Gordon Dodd, *Chelys* V (1973-4) pp. 42-50.

[30] e.g. M. Tilmouth, *Matthew Locke: Chamber Music, Musica Britannica* XXXI-II (London, 1971), p. xiii: 'Locke's chamber music . . . is demonstrably the link between the works of Coperario and Lawes on the one hand and Henry Purcell on the other.' Cf. Lefkowitz (i) p. 259 who places Lawes in the mainstream of 17th-century English music 'mid-way between the earlier generation of Byrd, Morley, Ferrabosco, and Coperario, and that of Purcell'. These are text-book statements without reference to the music quoted.

[31] T. Dart, 'Jacobean Consort Music', *P.R.M.A.* LXXXI (1954-5), pp. 63 ff. obliquely rejects Meyer's emphasis on secular plainsongs, which 'are neither so numerous nor so important as some commentators have sought to make them'; but he lacks any basis for establishing critical terms in lieu—witness his overvaluation of Lupo (ibid). It is indicative too of our own preconceptions that he takes Roger North to task for writing 'in 1728 of consort music in terms of its effect on the audience'; yet despite the late date of writing North's practical musical experience goes back to the 1660s at least. He was a pupil of Jenkins and our most acute contemporary witness.

[32] The advent of the new fantasy style is delimited among other things by the death of Morley and decline of Weelkes, the two most Italianate of composers. Weelkes wrote a little in the sacred instrumental tradition; Morley's extant fantasies a5, like Byrd a6, are in the medley style of linked prelude, pavan, galliard and close, which is largely ignored in the Jacobean fantasy. J. Kerman, *The Elizabethan Madrigal* (New York, 1962), p. 144 n.1 notes Morley's reluctance to follow the Italian two-treble duet in his canzonets, a further sign that the style was not at home in England before 1600.

[33] Dart, *P.R.M.A.* LXXXI, suggests a link between Coprario and the music of Monteverdi and Rossi. The affinity with de Wert in the formal construction is marked, less so in actual contrapuntal style. Compare the fine late madrigal 'Datemi Pace' (Book IX a5, 1591) with Coprario Fantasy a5 no. 21 (O misero mio core); in both, a plangent slow canonic introduction, lasting a quarter of the piece's total length, passes into a series of homophonic concertante passages.

[34] D. Arnold, *Monteverdi* (op cit), p. 68, on Monteverdi's mature madrigalian style of Book IV, 1603.

Suites by Jenkins rediscovered

PETER HOLMAN

1978 sees the three-hundredth anniversary of the death of John Jenkins. In recent years scholars have gradually realized that they have been helping to restore one of England's great composers to his rightful position in musical history, and it is to be hoped that the activity generated by the tercentenary will do the same thing for Jenkins's works on the concert platform and in the record catalogues. Until recently, his music was very neglected, partly because so much of it waited to be sorted out, partly because so little of it has ever been printed, and partly because much of it is so difficult for viol players that it is only now beginning to be tackled with confidence. The modern revival of Jenkins's music can be dated from the publication in 1950 of Helen Sleeper's pioneer edition of selected *Fancies and Ayres*.[1] More recently, the work of the English Viola da Gamba Society in general, and Andrew Ashbee in particular, has resulted in a number of important articles and a *Musica Britannica* volume devoted to the four-part music.[2] This has been followed by two sumptuous volumes of five- and six-part viol consort music published as part of a series by the Society in conjunction with Faber Music with assistance from the Gulbenkian Foundation. Yet, this activity has merely served to show the enormous amount of work still to be done before even Jenkins's major works are available in print. New pieces are still coming regularly to light among the very large number of miscellaneous manuscripts of 17th-century English consort music that remain to be investigated thoroughly. My purpose in this article is to draw attention to one of these manuscripts, and to a series of pieces it contains which I believe to be hitherto unnoticed music by Jenkins.

Until 1967, it was generally accepted that a large group of manuscripts in the British Museum (now the British Library), formerly in the possession of Julian Marshall, were in the handwriting of Jenkins himself. But in that year, Pamela Willetts revealed[3] that they were not autograph, and suggested that they were largely written by Francis North (1637-85), brother of the famous musical antiquary Roger North, and the grandson of Dudley, 3rd Baron North of Kirtling in Cambridgeshire, who employed Jenkins for many years as a household musician. The contents of these manuscripts point strongly to an association with Jenkins, as his music is given a pre-eminent position in them, although there is a good deal of the lighter sort of Jacobean and Caroline consort music—for instance, by John Ward, Simon Ives, Richard Deering and William Lawes—that was fairly popular in the more remote country houses until well after the Restoration. Roger North describes the sort of musical establishment that his grandfather ran at Kirtling:[4]

> He [Dudley North] play'd on that antiquated instrument called the treble viol, now abrogated wholly by the use of the violin; and not onely his eldest son, my father, who for the most part resided with him, play'd, but *his* eldest son Charles, and younger son Francis the Lord Keeper, most exquisitely and judiciously. He kept an organist in the house, which was seldome without a profes't musick master. And the servants of parade, as gentlemen ushers, and the steward, and clerck of the kitchen also play'd; which with the yong ladys my sisters singing, made a society of musick, such as was well esteemed in those times. And the course of the family was to have solemne musick 3 days in the week, and often every day, as masters supply'd noveltys for the enterteinement of the old lord. And on Sunday

night, voices to the organ were a constant practise, and at other times symphonys intermixt with the instruments. . . .

But the most remarkable thing about the repertory of these manuscripts is the large and wide-ranging choice of modern foreign music which is found side by side with the more conservative English pieces. The most important sections of foreign music are as follows:

Add. 31422 Italian sinfonias, some by G. B. Ferini
Add. 31423 Sonatas by Schmeltzer, Balthazar Richardt, C. H. Abel and anonymous German composers
Add. 31425 Instrumental excerpts from Lully operas of the 1670s
Add. 31435 Sonatas by Colista and Cazzati
Add. 31436 Sonatas by Stradella, Andrea Grossi, Pietro degli Antonii, Petronio Franchesini

This is a particularly interesting collection, as it consists very largely of sonatas and Italian-style music, but put together at a time (the 1670s) when the court and London society favoured the French-derived style of Locke, Humfrey and their contemporaries. There are several passages in Roger North which imply that the taste for Italian music was encouraged by a younger element in the North family and, in particular, Francis North himself:[5]

As [Francis North] was kind to himself, in furnishing so largely refreshment to his labouring mind by musik both in practise, composition and speculation, so also he was a Mecenas to the musik masters who had the good luck to be living and of his acquaintance after he flourisht. But the new establishment of King Charles II with his band of violins was not of his lordship's *gusto*, and he cared not much for the theatricall sort of musick, so knew none of them. . . .

and again:

It was my fortune to be in that company which introduc't the Itallian composed entertteinements of musick which they call Sonnata's, and in old time more imitated by our masters in what they call Fancys. The Court, about this time entertained onely the theatricall musick and French air in song . . . but we found most satisfaction in the Italian, for their measures were just and quick, set off with wonderful solemne *Grave's* and full of variety. . . .

It seems very likely that this unfashionable taste for Italian music was encouraged, or perhaps even initiated by Jenkins himself, who, after all, was the most distinguished 'musik master' to whom Francis North could act as 'Mecenas'. We know from Roger North that Jenkins admired the violin music of Nicola Matteis, and we know also from his later music that he incorporated many modern ideas about scoring, texture and instrumental writing from the sort of pieces found in the North collection. So far as we know, Jenkins never actually wrote a sonata himself, but instead made the structure of his fantasies correspond as closely as he could to the rather loose plans of mid-17th-century sonatas. The ones by Schmeltzer copied by North, for instance, showed him how to incorporate elements of fugal writing, brilliant instrumental virtuosity and dance style into one continuous unit. Perhaps the most developed examples of this mixture can be seen in two suites found in Add. 31423 for treble (violin), bass (viol) and organ, where the traditional 'fantasy suite' form of

Coperario and Lawes is perfectly fused with the idiom of the Italian sonata. These remarkable pieces are fully discussed by Andrew Ashbee in a forthcoming article in *Chelys*, the journal of the Viola da Gamba Society. The same manuscript (Add. 31423) also contains a group of suites in this same mixed style, all anonymous, and scored for the unusual combination of three treble instruments with continuo. They are clearly English, as they are written in the standard 'fantasy suite' pattern of *fantasy-alman-corant* (or *saraband*), and they use many of the characteristic turns of phrase of English composers of the 1650s and 1660s. They are laid out as follows:

	TREBLE 1	TREBLE 2	TREBLE 3	BASS 1	BASS 2	KEY
Add. 31423						
Suite 1	f.76	f.86	f.96	f.106	f.114	D
2	f.76v	f.86v	f.96v	f.106v	f.114v	D minor
3	f.77v	f.87v	f.97v	f.107v	f.115v	G minor
4	f.78v	f.88v	f.98v	f.108v	f.116v	A minor
5	f.79v	f.89v	f.99v	missing	f.117v	A
6	f.80v	f.90v	f.100v	missing	f.118v	F
7	f.81v	f.91v	f.101v	f.110	f.119v	B♭
			mvt. 3 only			
8	f.82v	f.92v	f.102v	f.110v	f.120v	C
9	f.83v	f.93v	f.103v	f.111v	f.121v	C minor
10	f.84v	f.94v	f.104v	f.112v	f.122v	E minor

Most of the suites have two bass parts, one evidently intended for bass viol, and the other an unfigured bass probably for organ. The treble parts, although unlabelled, are obviously intended for violins. Each of the fantasies is cast in three main sections, starting in a grave fugal style, which leads to one or more contrasted ideas, often using rapid and lively patterns in faster notes. After that, there is either a change of rhythm into triple time, or a change of key from major to minor mode or vice-versa. Each fantasy ends with a section of majestic harmony ending in a cadence capped by a dominant seventh. The air or alman that follows is cast in two repeated sections, but here again three contrasted ideas are used in a way that mirrors, on a small scale, the fantasy. The last movement, in triple time, is simpler and shorter, being either in the character of a corant, with an alternation between 3/2 and 6/4 rhythms, or a saraband with simpler rhythms and feminine endings.

The consistent quality of the music, its style, and the fact that it is found in this particular set of manuscripts, leads me strongly to the conclusion that these are hitherto unknown works by John Jenkins, written probably during the 1660s. The best way of substantiating this is to make a detailed comparison with a set of suites thought to have been written by Jenkins about the same time; his eight fantasy suites for two trebles, two basses and continuo printed in *Musica Britannica* 26.[6] For the purposes of this comparison, I will refer to the composer of the Add. 31423 suites as Anon. Firstly, both sets use a continuo line rather than the fully written-out organ parts of Jenkins's early suites, and those, for instance, by Lawes and Hingeston. So, instead of the contrast given by interludes for organ alone, contrast in both sets of fantasies is obtained by varying sharply each of the contrapuntal ideas. Let us compare, in particular, the ideas and their handling in Anon's fantasy no. 7 in B♭, compared to Jenkins's fantasy no. 5

in the same key. Firstly, the opening ideas are very similar (Ex. 1), despite the angular arpeggiated opening motive of both subjects, both are set in accompanying lines that are smooth, largely dissonance-free, and far removed from the expressive harshness of, say, Christopher Gibbons or Matthew Locke. Both concentrate on close entries of the opening four notes, while constantly varying the less memorable latter parts of the subject. At bar 28, Anon moves to a cadence in F, discards the opening idea, and replaces it with free counterpoint based on a falling scale motive. Jenkins does the same thing at bar 22, and a similar motive, also freely treated, emerges at bar 25. At bar 45, Anon changes to a triple-time section dominated by scale passages in contrary motion, and Jenkins does the same thing at bar 35. It is worth noticing that the use of contrary motion scales, almost a mannerism of Jenkins, is also found in several other of Anon's suites. Note how both Anon and Jenkins take the music at this point briefly to G minor, before returning it to B♭. The last section of each fantasy contrasts the triple time with full harmony which moves abruptly to the flat side of the key, touching A♭, and settling on F minor. Both pieces use the familiar Jenkins device of the *tierce de Picardie* on F to return to B♭. Jenkins's final section is more extended, but Anon uses a fanfare motive found at this point in several of the other suites in Jenkins's set (for instance nos. 3 and 4). In both cases, the alman starts with a sprightly dotted melody divided in answering phrases between the treble instruments, and follows with smooth quavers which take the music into F major (Ex. 2). This is then in both cases contrasted with a semiquaver cell motive derived from the opening subjects which is bandied about between the instruments. The second section of the Jenkins dissolves into a division passage, which is then contrasted with a stately passage of B♭ minor harmony, returning to B♭ through a *tierce de Picardie* in a similar way as in the fantasy. Anon has a short passage of stately harmony at the end of his alman, but no turn into the minor. But precisely the same turn into the minor can be found towards the end of the alman in Anon's suite no. 5 in A (Ex. 3). As far as I am aware, such interruptions or 'drags' in almans are unique to Jenkins's later music. One last point of style: a number of the Anon suites have passages in close imitation as in suite no. 5 (Ex. 4); this device is also found in many Jenkins works, as in the fantasy of suite no. 2 (Ex. 5).

To sum up, Jenkins's music is rather sharply distinguished from that of many if not most of his contemporaries, by its fondness for diatonic harmony which is very largely free from discords, but which is enlivened by a very assured handling of virtuoso instrumental textures. Roger North[7] aptly described this as 'when the parts did but hunt one another, from concord to concord . . .'. This is in very sharp contrast to the majority of his contemporaries such as William Lawes, Christopher Gibbons or Matthew Locke, whose music is given a very special quality by the frequent use of intense but momentary discords. Jenkins's command of harmony is no less profound, but he preferred to use it to organize the progressions of his music over a large scale. These anonymous suites are very clearly conceived according to these harmonic principles, which, with the detailed comparisons already made, makes their ascription to Jenkins very likely.

If we can accept, at least provisionally, that they are his late work, then one problem remains: how did he come to write for such an unusual combination of instruments? Music for three violins, although reasonably

Ex. 1

Anon

Jenkins

Ex. 2

Anon

Jenkins

Ex. 3

Anon

Ex. 4

Anon

Ex. 5

Jenkins

Ex. 6 *Pavan* (beginning of third strain)

Thomas Baltzar

common in Italian and German sources,[8] is very rare in English music. Two possible models present themselves. The first is a set of sonatas by the English composer William Young which he published in Innsbruck in 1653.[9] These contain a number of pieces for three violins and continuo, but their style is Italian/Austrian, and there is no evidence that Jenkins or any other English musician copied them or even knew them. The second is more promising. In the collection assembled for the Music School in Oxford by Edward Lowe in the 1670s, and now in the Bodleian Library, there is a very remarkable suite for three violins and continuo by Thomas Baltzar.[10] Baltzar (or Baltazar) was a virtuoso violinist who came from Lübeck, but was often referred to as 'the Swede' because he had served in the royal chapel at Stockholm. His playing astonished his English contemporaries, as Roger North records:[11]

> One Baltazar a Swede, about the time of the Restauration came over, and shewed so much mastery upon that instrument, that gentlemen, following also the humour of the Court, fell in *pesle mesle*, and soon thrust out the treble viol, and not without the greatest reason, for the former hath of the latter multuple advantages. Baltazar had a hand as swift as any, and used the double notes very much; but alltogether his playing, compared to our latter violins, was like his country rough and harsh. . . .

Although North was too young to have heard him himself (Baltzar died in 1663), he apparently possessed a collection of his music, and he also recorded that Baltzar 'put our master [Jenkins] on trying to compass the Violin in his old age, which he did so farr as to performe his part, but how well handed any one may conceive . . .'.[12] Baltzar's suite is remarkable for its ambitious scale, its clear and logical harmonies, and its assured handling of the complex textures. Music like this must have impressed Jenkins as much as its author's 'hand as swift as any' (Ex. 6):

One wonders whether music like that was played by the North family in the 1670s. It so happens that there is one more surviving North manuscript which contains music for three violins and continuo. Add. 31422 is a strange rag-bag of Italian music including some Frescobaldi and some very bad pieces by a certain G. B. Ferini for the unusual combination of violin, lute, spinet and organ. In addition there are three anonymous sinfonias for three violins and continuo which turn out to be the introductions to the three acts of Stefano Landi's Roman opera *Il Santo Alessio* (1634). North's parts seem to have been copied from the lavish printed score.[13] They are simple, effective pieces, though primitive in their instrumental textures compared with Baltzar or Jenkins.

The author wishes to express his gratitude to Andrew Ashbee for advice in writing this article.

Gordon Dodd reviews the Musica Britannica *edition on page 117.*

[1] Wellesley College, 1950.
[2] John Jenkins: *Consort Music of Four Parts*, ed. Andrew Ashbee, *Musica Britannica* xxvi (London, 1969), p. 10.
[3] Pamela Willetts: 'Autograph Music by John Jenkins', *Music & Letters*, 48 (1967), pp. 24-6.
[4] John Wilson: *Roger North on Music* (London, 1959), p. 10.
[5] ibid, p. 25, p. 37.
[6] *Musica Britannica* xxvi, nos. 33-40.
[7] Wilson, op cit, p. 297.
[8] For instance, works by Giovanni Gabrieli, Biagio Marini, G. B. Fontana, Heinrich Schmelzer, Carolus Hacquart and Johann Pachelbel.
[9] William Young: *Sonate à 3.4.5 . . .* (Innsbruck, 1653).
[10] Mus. Sch. MSS d241, pp. 51-4; d242, pp. 51-5; d243, pp. 51-4; e451, pp. 140-4.
[11] Wilson, op cit, pp. 300-1.
[12] ibid, p. 298.
[13] Stefano Landi: *Il S. Alessio. Dramma Musicale . . .* (Rome, 1634).

Suite no. 7 in B♭ for three violins and continuo

John Jenkins?

1. [Fantasy]

30

40

50

60

70

2. [Alman]

3. [Corant]

Deviations from the source: Violin 2, Bar 4, Note 4: g
Violin 3/ Bass: Bar 45: Signature: 3
Violin 2: Corant: Signature: 3

I have tidied up the loose notation at the end of the sections of the Corant. A quaver rest should be added by all the parts when playig bar 12 for the second time. All redundant accidentals have been omitted without notice.

Posture in viol playing

IAN WOODFIELD

A viol consort from 'A performance of some motets during the journey of Queen Louise of Lorraine . . .', anon drawing, 1584, Paris, Bib. Natl.

The gentleman viol player shown by Simpson in *The Division-Violist* (1659) adopts a very well-balanced playing position. Most modern viol tutors have rightly accepted this posture as the ideal one and recommended its use. Pictorial evidence, however, suggests that the 'ideal' playing position was often modified in practice to suit the needs of individual players and the various places in which music was performed.

Nearly all 17th-century English viol tutors emphasize the importance of a correct posture while playing the viol. Simpson wrote in *The Division-Violist* (1659):

Being conveniently seated, place your viol decently betwixt your knees; so that the lower end of it may rest upon the calves of your legs. Set the soles of your feet flat on the floor, your Toes turn'd a little outward. Let the top of your Viol be erected towards your left shoulder; so as it may rest in that posture, though you touch it not with your hand.

Playford in *A Brief Introduction to the Skill of Musick* (1654) gave an almost identical description:

In holding your *Viol* observe this Rule: Place it gently between your Knees, resting the lower end thereof upon the Calves of your Legs, and let your Feet rest flat on the Ground, your Toes turned a little outward, and let the top of your *Viol* lean towards your left Shoulder.

The idea that the viol should not need to be supported by the left hand was taken up by Mace in *Musick's Monument* (1676):

set *your Viol Down* between the *Calves* of *your legs*, and *knees*; so as by Them it may *stand steadily, without Help of your left Hand, and so fast*, that a *stander by, cannot easily take it Thence*.

At the end of the 17th century Benjamin Hely in *The Compleat Violist* (*c* 1699) repeated in an abbreviated form the advice of earlier writers:

As for holding the Viol, first sit upright, turn out your Toes & hold ye Viol resting on ye Calves of your Leggs: ye Head of ye Viol inclining to your Left Shoulder.

All these writers were clearly defining a well-known standard playing position. Disagreement about matters of posture or technique was rare, although there was certainly a dispute between Simpson and Mace over the correct management of the elbow joint of the bowing arm. Simpson preferred the player to keep his arm straight; Mace advocated *'something Plying or Yielding to an Agile Bending'*.

The reason for this concern with correct posture lay in the need for the 17th-century English musician to appear graceful. Any unseemliness or ugliness displayed while playing a viol might well be condemned by onlookers. Good posture, therefore, was not only a means to technical perfection, but a positive social advantage. In the words of Mace '*Good Posture* has two comodities depending upon it. The first is, it is *Comely, Credible*, and *Praiseworthy*. The 2d. is, it is *Advantageous* as to *Good Performance*.'

Sometimes, of course, the demands of technique and grace were incompatible. In *The Schoole of Musicke* (1603) Robinson warned the reader 'to use all instruments with a good grace, [to] comelie play, without anticke faces or shouldrings, except such (which of Necessity) the nature of the instrument doth require'. As an example of an ungainly movement necessary for technical reasons he described the 'comming from the Trebles of the Viol, to the *Base*, wher of necessitie you must somewhat thrust the neck of the Viol from you, and shrink the bow hand, to come fitly unto it'. But in writing about the lute Mace rejected the notion that playing a musical instrument was necessarily bad for general posture. To the criticism that 'it makes *Young People* grow *awry*' he replied that 'In my whole Time, *I yet never knew one Person, Young or Old, that grew Awry by That Undertaking*'. Only if the pupil were negligent or the teacher unskilful, would Mace admit that an '*Ill and wrong posture*' might develop.

On the other hand the writer of the Burwell lute tutor (*c*1660-72), praising the superiority of the lute over other instruments, argued that the lute playing posture did not 'hinder Society', whereas players of the viol were at a distinct social disadvantage in company. An extended passage from chapter 13 of the Burwell tutor (entitled 'Of the vsefullness of th Lute and his advantages') is well worth quoting because it expresses so vividly mid 17th-century concern with the social aspects of playing a musical instrument:

All the actions that one does in playing of the Lute are handsome, the posture is modest free and gallant and doe not hinder Society The shape of the Lute is not soe troublesome and whereas other Instruments constraine the body the Lute setts it in an advantagious posture When one playes of the Virginall he turnes his back to the Company The Violl intangleth one in spreading the Armes and openeth the Legges which doth not become man much less a woaman
The beauty of the Armes, of the hands and of the Necke are advantagiously displayed in playing of the Lute
The eyes are employed onely in looking upon the Company (see *Early Music*, 3/2, July 1975, p 165).

Other writers (notably Simpson) rejected some aspects of bad technique not so much because of the poor musical results but because they might offend against public taste. Simpson argued against using the whole arm in playing quick notes not because to do so would be musically unsatisfactory but because 'it will cause the whole body to shake; which (by all means) must be avoyded; as also any other indecent Gesture'. On a more positive note he approved 'the streightness of the Arm, especially in Beginners, because it is a means to keep the Body upright, which is a commendable posture'. In Mace's view the best posture was the most natural one. He would not allow any posture to be '*urg'd, Disputed*, or *Contended for*; that should *cross* or *Force Nature*'.

This insistence on socially acceptable posture while playing a musical instrument is characteristic of 17th-century English writers. In marked contrast, few renaissance theorists appear to have been concerned with matters of posture. Between Virdung (*Musica getutscht*, 1511) and Mersenne (*Harmonie Universelle*, 1636) at least twenty writers mentioned the viol. Yet of these only Gerle (*Musica Teusch*, 1532), Ganassi (*Regola Rubertina*, 1542/3) and Jambe de Fer (*Epitome musical*, 1556) thought it necessary to describe how a viol should be held.

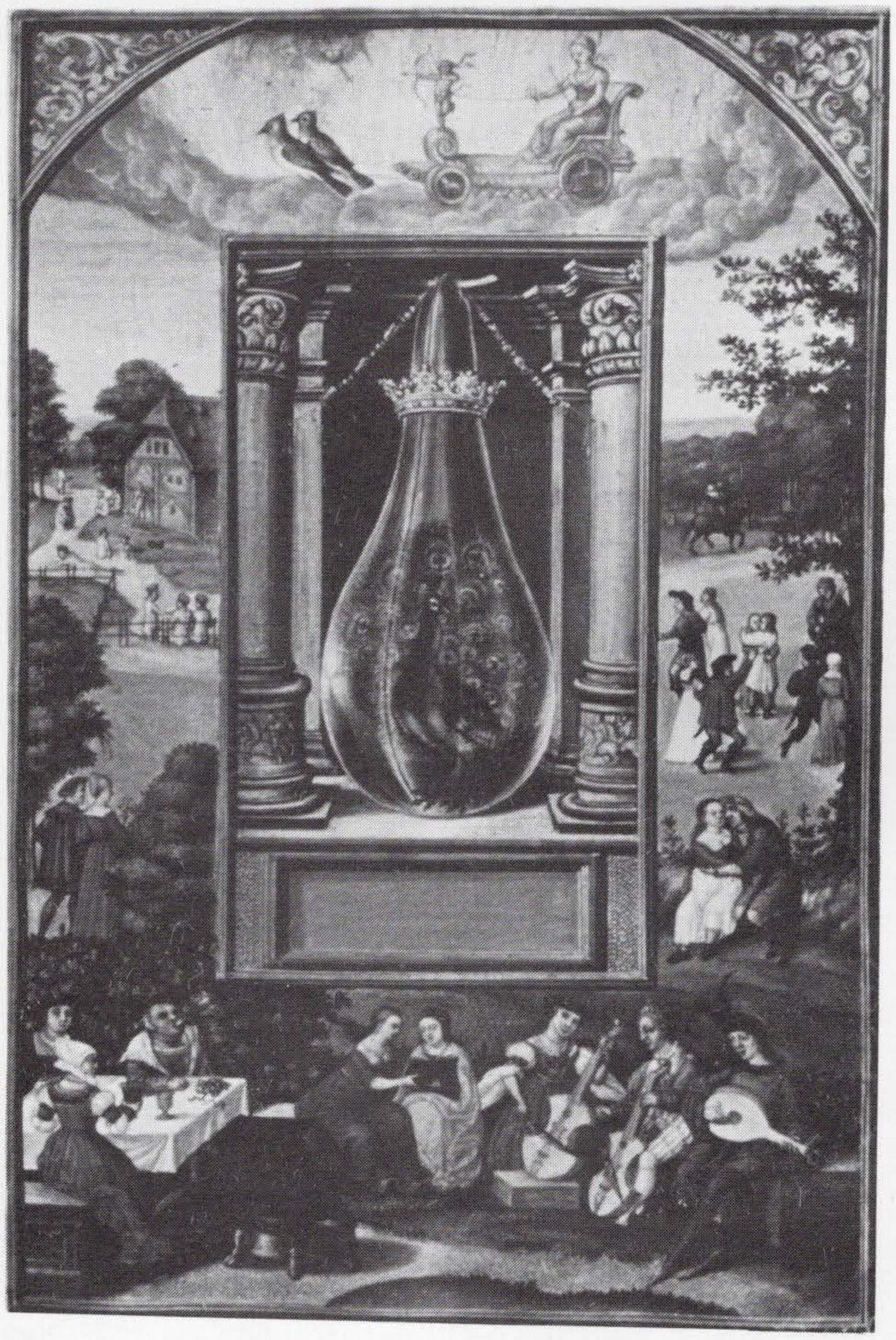
Musica Teusch contains the first known printed description. Gerle merely advised the player to take the neck of the viol ('Geygen') in the left hand and the bow in the right, to sit down, and to hold the instrument between the legs taking care that the bow does not strike them. *Musica Teusch* was undoubtedly written for beginners. It is rather surprising, therefore, that there is so little information on how to hold the viol, especially since the treatment of other basic matters such as viol tunings and the notation of viol music in tablature is comparatively detailed. (The section on tuning, for example, includes three different methods, two for a single viol and one for a consort.) But *Musica Teusch* is not exceptional in this respect. Throughout the 16th century more emphasis was placed on viol tunings (both singly and in consort) than on the techniques of holding the instrument. The 17th-century English treatise by Robinson devoted one sentence to the viol: 'Hould your Viole somewhat strongly betweene your legs and in all points, carrie your left hand upon it, as you doe upon the lute.' An earlier renaissance writer (in an equivalent amount of space) would probably have mentioned a viol tuning.

The only detailed 16th-century description of how a viol ought to be held occurs in the early chapters of *Regola Rubertina*. The viol, Ganassi wrote, should be held between the knees so that the bow may be drawn across the strings without being obstructed. It should be held quite firmly so that it remains in position even without the support of the left hand. It should be held upright but a little on the slack side. By 'slack' Ganassi probably meant that the viol should not be held vertically upwards, but in a rather more relaxed manner with the neck slanting back slightly over the

player's left shoulder. With the viol in this position the player would be able to sit upright ('dritta') and would not need to move very much. Also the neck of the viol could then be moved into and away from the player's chest quickly and gracefully. For the individual limbs, Ganassi argued, should be subordinate to the needs of the body as a whole. Viol players should therefore be careful lest their arms, hands or knees cause the body to adopt a Moorish attitude ('atto di moresca'). Ganassi criticized the playing of viols in a horizontal position on the grounds that it takes up too much room and that it tends to make the player humpbacked ('gobo'). Nevertheless, the viol player is warned not to sit too rigidly upright in a forced manner ('de maniera sforzata').

Ganassi was obviously convinced that his method (essentially no different from that advocated by Simpson) was the best one both on practical and aesthetic grounds. That there were other methods in use is confirmed by Jambe de Fer. Instead of strongly recommending one particular posture Jambe de Fer described the various different methods of holding a viol which he had observed in use. The Italians, he wrote, called the viols 'Viole da gamba' because they were held downwards either between the legs, or upon some seat or stool, or upon the knees (a method which the French apparently did not use). The first of the three methods mentioned by Jambe de Fer is clearly the 'standard' playing position. The second method (with the viol held upon 'some seat or stool') implies that some viols were not supported on the players' calves but on a piece of furniture. The precise meaning of the third method (with the viol held 'on the knees') is less clear. Jambe de Fer may have been referring to the horizontal playing position condemned by Ganassi, especially since he implies that it was Italian rather than French. That this method was more popular in Italy than in France is confirmed by iconographic evidence.

An early 17th-century miniature, British Library, MS Eg. 1246



Jambe de Fer also mentioned a way of holding the bass *violon da braccio*, by which some players made use of a small device to help take the weight of their instrument while performing in dances or leading processions. This consisted of a small hook worn by the player which could be attached to an iron ring fixed to the back of the instrument. This attachment may have been adopted on occasion by some bass viol players.

Jambe de Fer did not criticize any of these playing positions. Nor did he express his own particular preference. His whole approach was descriptive rather than prescriptive, and for this reason his comments form a valuable background to Ganassi's more thorough but more subjective approach.

Gerle, Ganassi and Jambe de Fer together presented three (possibly four) alternative viol playing positions which may be summarized as follows: (i) the standard method with the viol held downwards between the legs described by Gerle, Ganassi and Jambe de Fer; (ii) the horizontal method specifically condemned by Ganassi and perhaps referred to by Jambe de Fer; (iii) the use of a small seat or stool to support the viol described by Jambe de Fer; (iv) the use of a hook and ring attachment to help take the weight of the bass *violon da braccio* (and perhaps the bass viol too) allowing the player to perform standing up. This summary provides a useful framework for an examination of the pictorial evidence. Many 16th-century pictures of viols are quite inadmissible as evidence of contemporary performance practice. Consorts of gracefully reclining music-

making muses often adopt postures that are elegant rather than practical. Paintings of music-making at court functions such as banquets or dances and of amateur musicians in domestic situations are of more use in establishing contemporary methods of performance.

An examination of 16th-century paintings confirms the evidence of the theorists that several different playing positions were in fairly common use. The 'standard' posture is well illustrated in the titlepage woodcut of Ganassi's *Regola Rubertina*. But it occurs rather less frequently in paintings than might be expected.

The horizontal position appears quite frequently in Italian paintings during the 1540s and 50s (i.e. contemporary with Ganassi). The tenor viol was evidently the size best suited to this method as is shown by Nicolò dell'Abate's painting of a domestic consort in the Galleria Estense (Modena). This shows a bass viol held in the normal downwards position while a tenor viol slants horizontally across the body. Similarly an angelic consort depicted by Aurelio Luini in San Maurizio (Milan) consists of two bass viols held downwards, a tenor viol held resting against the knees and slanting across the body, and a treble viol held almost horizontally across the body. Players of the medium or smaller sizes of viol were evidently quite at liberty to make use of this cross-wise playing position. As Ganassi pointed out, the horizontal position does take up more room than the conventional downwards position. But this did not prevent its fairly widespread use.

An interesting variation of the horizontal playing position occurs in a scene of domestic music-making depicted by Calisto Piazza in which the player of the tenor viol is standing up. Pictures of the viol being played apparently unsupported (except with the left hand) are quite common. Some viol players may have used the hook and ring attachment mentioned by Jambe de Fer (or a similar device) to help take the weight of the instrument whenever it became necessary to perform standing up. Altdorfer's engraving of a standing viol player is a fairly typical example of this posture. But the viol player depicted in Judenkunig's *Utilis et compendaria introductio* has an ungainly and somewhat unrealistic-looking stance.

There are comparatively few examples of the use of a small seat or stool to support the viol. But a 17th-century miniature in the British Museum (MS Eg. 1246) depicts a lady playing a bass viol which is supported on a small rectangular box. The use of such supports, especially (as in this case) by lady viol players, may indicate problems of dress. Hooped skirts or very full stiff petticoats must have precluded the normal downwards playing position with the viol resting on the calves.

The most frequently depicted viol playing position in the 16th century is not explicitly mentioned in any contemporary treatise. The natural way to hold a very large or heavy bass instrument is to rest it on the ground. In the 16th century smaller viols were also played in this way. An anonymous drawing in the Bibliothèque Nationale, Paris, entitled *Escole de Musique* shows a remarkable viol consort taking place in the open air. Apart from a square block used as a seat by the player of a very large bass viol or *violone* the playing surface is completely flat. The players of the smaller tenor and bass viols are therefore compelled to kneel (on one knee) with their instruments resting on the ground in front of them. Obviously this posture must have been uncomfortable and would not have been used for long periods of playing. But for a short open-air performance to welcome the arrival of an important royal visitor, it is a plausible posture assuming that no seats were available.

The importance of selecting a suitable seat and its effect on the general balance of the player were rarely mentioned by theorists. Rousseau (1687) advised the player to choose a suitable seat 'neither too high nor too low'. Yet he also acknowledged that it would be ridiculous to refrain from playing the viol every time that a seat of suitable proportions was not available. The overwhelming mass of pictorial evidence from the 16th century confirms the fact that both professional and amateur viol players were expected to adapt to an infinite variety of seats, stools, boxes, ledges and flat surfaces, and that variations in posture and playing techniques were often caused by less than ideal physical seating conditions. Furthermore, many musical performances were held out-of-doors, where there would be fewer items of furniture from which to choose. Bonifazio Veronese depicted an unmistakably *ad hoc* outdoor performance in *The Rich Man's Feast* (Accademia, Venice). The audience of two ladies and a gentleman are seated comfortably enough on chairs, but the musicians have to kneel on the ground while a child holds their music up for them.

For all the commonly-found playing positions there is a practical explanation involving either the lack of proper seating or the difficulties imposed by dress or the need for quick mobility. But there are also a few representations of more bizarre postures and playing

The Rich Man's Feast *by Bonifacio de' Pitati (Bonifazio Veronese), Venice, Accad. di Belle Arti.*

techniques for which there is no obvious explanation. A notable example is the angelic viol player depicted in Grünewald's Isenheim altarpiece who stretches the bowing arm right round in front of the instrument and manipulates the bow back from the other side.

Sixteenth-century audiences were not unconcerned with visual aspects of posture (even though so many variations of the viol playing position were apparently in common use). Ganassi stressed that the movements of the whole body including the eyes, mouth, neck, face and shoulders, were all involved in a musical performance. He compared the musician with the orator whose exclamations, gestures, lively tones and sad tones all help to express the meaning of the words. It would be unthinkable for an orator to laugh during a sad passage. Similarly the musician playing sad music should not use movements better suited to lively music.

On the whole, 16th-century writers were concerned with the visual aspects of posture for aesthetic rather than social reasons. There is almost an undercurrent of morality in Mace's assertion that good posture was not only '*Comely*' but also '*Credible* and *Praiseworthy*'. A 16th-century writer faced with the shaking of the body caused by poor bowing (described by Simpson as an 'indecent Gesture') would probably have criticized its aesthetic bad taste in the context of the overall artistic performance rather than its social 'indecency'. A remarkable instance of misplaced aesthetic concern with a visual aspect of a performance was cited by Antonfrancesco Doni in *Dialogo della musica* (1544):

M. Giovaniacopo Buzzino was playing the soprano *violone*, as he does so marvellously, when some nobody came up to him in the midst of his performance to say 'O Signore, move your fingers a bit more slowly; it looks so ugly to see you move your fingers so much on the neck of the instrument'. Buzzino, accommodating himself to this bit of insolence, began to play without diminutions, whereupon the poor dolt, hearing the melody so lacking in grace, shamefacedly asked him to start moving his fingers again.*

The 'poor dolt' was not accusing Buzzino of perpetrating a social gaffe but of appearing inelegant. In his letter on the art of singing (1562) Maffei warned singers not to move any parts of their body unnecessarily. Those singers who shook their head, trembled their lips, or moved their hands and feet were in Maffei's view ugly ('brutti'). But nor was any musician expected to stand or sit as though made from a block of stone (Ganassi's phrase). The ideal performance was clearly one which avoided both extremes, inflexibility and affectation.

There is much scope for research into different playing positions and the reasons for their adoption. An excellent source for 17th- and 18th-century depictions of music-making is Walter Salmen's *Haus- und Kammermusik* (*Musikgeschichte in Bildern*, 4/3). This shows that many variants of the 'standard' playing position common in the 16th century remained popular throughout the history of the viol.

There is certainly nothing to prevent any 20th-century viol player experimenting with different playing positions to find out what effect they may have had on playing techniques or the quality of the sound. But it would be as ridiculous to recommend the use of awkward or ungainly postures (however 'authentic') as it would be to recreate the uncomfortable seats or cramped playing conditions of past performances.

* Translated by James Haar in 'Notes on the *Dialogo della Musica* of Antonfrancesco Doni', *Music and Letters*, xlvii.

The rebirth of early music

MARCO PALLIS

Arnold Dolmetsch

The movement which we still call 'early music' virtually started in this country with one man, Arnold Dolmetsch. This is not to belittle the contributions of others working independently in particular fields at an early date: Fuller Maitland, Canon Edmund Fellowes and Wanda Landowska provide notable examples. Nevertheless, the universality of Dolmetsch's musical vision placed him in a category apart: one can truly speak here of a prophetic mandate which, by the nature of things, remains unique.

My own connection with the movement came about in a seemingly fortuitous way: a student concert in my home town of Liverpool in aid of fellow-students in Germany hard hit by the effects of the first great war brought me into contact with an art-master named Cyril Goldie who, being a gifted cellist, had played for Arnold Dolmetsch in the past. Such was the eloquence with which Mr Goldie spoke of Dolmetsch and his instruments as to leave me more than half-convinced that this was the music that mattered. The first outcome of this conversation was an invitation to the Dolmetsch family to give a concert in Liverpool which, as it happened, included Coperario's great five-part masterpiece *Chi puo mirarvi*; hearing this for the first time was enough to determine the course of my life. A subsequent visit to Haslemere in company with a like-minded friend saw me enrolled in the list of apprentice viol-players under the master's personal tuition. The idea of spreading the knowledge and practice of this music was already gaining hold over my mind; soon a consort started up in Liverpool using instruments supplied by Dolmetsch, all of them old.

This was all very well for one small group; I soon asked myself, however, what would happen if, as we hoped, fresh students of early instruments had to be similarly equipped in the near future? With the only available source of supply confined to the small room in his house where the master worked with one assistant, how could they keep pace with any sharp increase of demand? A larger workshop was needed, with more trained personnel, but how could this be brought about? As it happened, my father's generosity had provided the means in the form of a sum of money he bestowed on me after my discharge from the forces at the end of 1918, which was more than enough to cover the purpose in view. With quiet satisfaction Arnold Dolmetsch welcomed my offer; soon the walls of the new workshop were rising next to his house—none too soon, as subsequent events have shown.

In the wake of the workshop the first Haslemere Festival followed in 1924. Among those who attended was a party of Germans led by one whom AD had

often referred to as 'that idiot of a Max Seiffert', in allusion to countless published continuo parts in plonky four-part harmony which he had perpetrated. The 'idiot' in fact proved to be a courteous old 'Herr Professor' complete with white beard and black suit; once together he and Arnold Dolmetsch got on famously. Another member of the German party was an instrument-maker of the name of Peter Harlan, a stern-looking man in a cloak and wide-brimmed hat who immediately put us in mind of Martin Luther. His chief interest was in the recorders which AD had lately begun to produce, after losing the one ancient example which had served him for demonstration purposes during his early years. Herr Harlan quickly grasped the immense possibilities of these instruments; the one he purchased that year became the ancestor of a vast output of this, the cheapest of all serious instruments of music. The great expansion of recorder-making under Carl Dolmetsch, himself a virtuoso player and the earliest of his kind, came a good deal later.

The 1930s were a time of steady if unspectacular development, as far as early music was concerned, with interest in the subject building up unobtrusively under many different headings both here and across the Channel until there came the interruption of war. In 1940 Arnold Dolmetsch died; he passed away just in time to be spared all knowledge of the imminent fall of France, a happening that would have hurt him cruelly. If it now be asked wherein consisted Arnold Dolmetsch's real greatness I would answer that this is not to be measured by the list of his achievements, immensely long and impressive though it is. His greatest claim of all is to be found in the original intuitions which set him on his way; first, that here in museums and libraries lay unrecognized some of the finest music in the world, that must be made available without delay; and secondly, that this music, or any music for that matter, must be accepted on its own terms, stylistic, tonal and technical, or else it will not truly live. If the above statements seem self-evident to us, they were far from acceptable to Dolmetsch's contemporaries, whose belief in the dogma of 'progress' made them reluctant to admit that instruments and styles which had disappeared could be equal, or even perhaps superior to what was then in vogue.

There was also a third postulate running through Dolmetsch's mind which affected all he did subsequently, namely that with every style there goes its own characteristic technique which will differ from, and may even exclude, other techniques. A 'general purposes' technique does not exist, each must be style-linked or it will prove a snare. From the first lesson he showed one how to relate means to musical content and vice versa; I believe that those three intuitions between them comprise the essence of his greatness.

With the end of the war early music began to come into its own; the psychological consequences of this second terrible upheaval, by alienating opinion, especially among the young, from those evaluations of men and things, including music, which 19th-century ideology had taken for granted, opened the door to those very ideas for which Arnold Dolmetsch had been stigmatized as a fanatic by his own professional contemporaries. Thus was the stage set for the vast and rapid expansion all over Europe. So many developments have occurred during the last twenty-five years, each of which would repay separate discussion, that it has been necessary to confine myself to bowed instruments with some omissions, since the rebecs, for example, cannot figure here for lack of space.

To take first the viols—here I find myself on my own ground, both as a founder of the English Consort of Viols and in accessory capacities. I should explain that by 'viols' I mean those of the 17th century and after; those now working in the field of 'renaissance viols' are breaking fresh ground and the full results of their researches doubtless still lie ahead.

By and large the later viols are now in a healthy state; knowledge of their techniques leaves no gaps and a number of first-class players are there to perform and teach. A good many amateurs are now to be found who meet regularly for consort playing in the traditional way—a highly desirable thing since this music, when first composed, was the domestic concern of a musical élite. The same was true of the early quartets for violins; they were not primarily designed for public performance.

It is in connection with this amateur music-making, so desirable in itself, that I feel impelled to express a certain disappointment: to my mind the standard of amateur viol-playing has remained, on average, needlessly low and this is often true even in the case of players endowed with considerable natural facility. Too often people seem content to continue reading masses of music with too little concern as to the kind of effects they are producing. The relatively relaxed underhand bowing of the viols coupled with the existence of frets has been abusively exploited in favour of a chronic dilettantism which allows people to tolerate

Rehearsing for an early Haslemere Festival: (from left) Arnold, Millicent, Rudolph and Mabel Dolmetsch

what could, with a little consistent tuition, easily be corrected, with consequent enjoyment of the music at a higher level.

The truth is that the consort repertoire, while not making the same demands on agility as later music, makes up for this by requiring a high degree of bow control to match the ever-varying complexities of phrasing characteristic of this kind of counterpoint. This particular technique, part science and part art, can be taught and even taught fairly quickly. But quickly does not mean a couple of lessons, as many seem to believe; even some university departments have not been immune to this illusion. The reward of adequate study under qualified guidance will be mastery in a kind of music where (to quote Kenneth Skeaping) 'every player is called upon to take the principal part all the time'.

Two other points deserve attention: firstly the use (or misuse) of vibrato, which in earlier days had been included among specifiable ornaments and might still so be regarded. Whereas most of our ablest viol-players use vibrato with discrimination and telling effect, one or two groups both here and on the continent have gone in for the perpetual vibrato of the 20th-century violinists and cellists, thus sacrificing an important element of contrast as between tone moulded purely by means of the bow (which is basic) and more or less frequent passages highlighted by the ornament in question. In polyphonic music ceaseless shimmering is destructive, as it tends to blur the contrapuntal relationships. This applies to all bowed instruments.

The second point is a highly contagious habit of beating time with the head which has recently begun to affect a good many viol-players: may I plead with all teachers of early instruments to do their utmost to eliminate this, as well as heel-raising, setting the teeth and other habits indicative of nervous tension; in this a mirror can be a great help. All such false gestures run contrary to the tradition of early music, for which a gracefully poised deportment was always a *sine qua non*, just as it still is among Oriental musicians, for whom bodily posture has not merely an aesthetic, but also a religious significance.

This leaves us with the violins to consider, with special reference to the Baroque. Without the violin doing its part correctly it is idle to think one is hearing baroque music: in an integral sense we have yet to hear Händel's *Messiah*!

Arnold Dolmetsch's work with the violin was no less momentous than that in other spheres. Dolmetsch had started life as a professional violinist and had undergone a conventional training at the Brussels Conservatoire. Once embarked on his great life-work, however, he soon became aware of the inadequacy of the technique he had imbibed in his youth. Try as he might, he could not make the earlier music sound the way he already sensed as being the right one. As he

told me at a later date, for some years he laid aside his fiddle, until a happy chance led him to reconsider its problems. In 1915 at a concert in aid of the Red Cross he was asked to play the violino piccolo in Bach's First Brandenburg Concerto, unheard of at that time. He accepted this invitation only to find, once again, his Tourte bow quite unsuitable for the purpose. Fortunately, however, he had in his collection an example of what was then known as a 'Corelli bow', much shorter than the Tourte and outcurved like the bows used on the viols. No sooner had he tried this bow than AD knew that here was the tool he had all along been seeking; the right sounds now came almost of their own accord.

The rest soon followed. For Dolmetsch's logical mind the pointers were clear; if 19th-century changes to the form of the bow were wrong, then so must be all parallel changes affecting the instrument itself. Away with the heavy bass-bar and much-curved bridge the later converters had imposed; after all, was it likely that Amati and Stradivari had not known what fittings best suited their own masterpieces? So reasoned Dolmetsch with results many now accept, but not so the professionals of his time, with rare and somewhat hesitating exceptions. When the old man died in 1940 it seemed by no means certain that the battle for the baroque violin would not have to be fought all over again, but fortunately things turned out differently, otherwise we would not find ourselves where we are now.

The first years after the war were critical ones in this respect; what saved the day was the adherence to the cause of one man sufficiently endowed in a technical sense to take up the work where Arnold Dolmetsch had left off. This was Kenneth Skeaping, himself a seasoned violinist of wide experience who also possessed a rarely acute experimental flair. Though he had never met Dolmetsch, his own interest in the subject enabled him to piece together enough to provide the necessary link with whatever his own researches and those of others might produce (the name of Professor David Boyden of the University of California, Berkeley, should here be mentioned). In this providential way the violin was saved. It only remains for us to ask ourselves what are the chief criteria by which we can distinguish a fully-fledged baroque technique from a more or less watered-down modern one such as often, in this transitional phase, passes for baroque.

As it seems to me, an important thing to watch is the amount of bow commonly being used. A baroque-minded violinist or cellist will on average use considerably less bow than his modern counterpart, for whom moving the bow when possible from end to end is an almost instinctive habit. A corollary of the above is that whereas continual smoothness, failing indications to the contrary, is the rule in modern playing, a more punctuated style that will include silences ranging from minute (but never vague) interruptions in the tone to others that are more explicit, is normal for the baroque string-player. The natural rhetoric of the earlier styles depends on one's resourcefulness in combining the smooth with the articulated, the long bow-stroke with the medium (representing the average), down to the very short in an endless play of compensations. Its eloquence and expressiveness stem from this ever-varying treatment of the flow of tone. From this point of view a continual and quasi-automatic smoothness amounts to a serious fault, indeed I believe that the most serious danger string-players are now facing is that a tone-production minus the characteristic 'edginess' may become generally accepted as approximating to baroque authenticity.

The question of silences, mentioned above, calls for some further comment. Whenever in early music a note is intended to stand out, the normal way of bringing this about is not through a wilful forcing of the tone but by means of a space, thus making room for a clean and deliberate attack on the note in question. This use of spaces is routine in early music regardless of the instrument. To mention one common example, a cadential appogiatura can never be properly rendered by a mere acceleration of the bow in the course of an otherwise smoothly joined up passage—a preceding space is indispensable if this ornament is to tell. A performer thoroughly schooled in baroque ways of thinking and acting will never hesitate about when to join notes smoothly and when to leave 'silences d'articulation' as Couperin called them.

It would be wrong to omit a further important aspect of baroque competence, namely the necessity of listening to the *bass*. The true baroque exponent always does this automatically, where a modern 'top-liner' will go on unconsciously in the supposition that it is the bass-player's duty to follow him. Hence the vagueness commonly heard in the shaping of those conventional cadences in which baroque music abounds, by instrumentalists and singers alike, simply because they are inclined to treat as guesswork something which, if related to the bass, can be gauged with quasi-mathematical exactitude. The insertion of the customary trill only makes things worse if the propor-

tioning of more structural elements remains in doubt.

Violinists today are on the whole more open-minded than their predecessors. Nevertheless certain practical difficulties are still liable to arise out of the dichotomy of two techniques, two musical worlds, two violins, modern and baroque, so it is not surprising if players sometimes tend to fall between two stools. The so-called problem of the baroque orchestra springs from this fact. Once there are enough fully expert baroque violinists and cellists, the necessary homogeneity of tone-production will be forthcoming.

The critical analysis outlined above would be incomplete without some reference to the manner of holding the violin. Those professional players who are in the forefront of the movement to retrieve their instrument from the zone of high pressure in which it had become imprisoned are being increasingly drawn into adopting an earlier, more relaxed and graceful manner of holding their instrument, without use of a chin-rest—a reversion to an older precedent which Arnold Dolmetsch had vehemently insisted on years ago. That serious players should now envisage such a change is an eminently positive sign because, apart from the historical and aesthetic reasons in its favour, it involves other, far from superficial adjustments of a technical, and ultimately also of a psychological kind. For if, on the one hand, our intending baroque player has to revise his whole method of shifting (no small trial for a seasoned violinist), his new manner of holding will, on the other hand, greatly facilitate the modification of those nervous reflexes which go with a 'driven' tone-production, as distinct from an action which allows the instrument to resonate freely without the slightest need to force the tone. Far from implying any kind of restraint, the earlier mode of bowing allows of the greatest fieriness, which an accompanying serenity of posture renders all the more convincing.

That a number of practical problems still await solution goes without saying. One such problem concerns the baroque cello which for a long time was bowed like the bass viol but in 18th-century Italy began to be bowed overhand, an example which gradually spread to other countries. To treat the latter case as a precedent extendable backwards to all periods and in all countries is, however, going too far. If some players have inclined that way from understandable motives, this is but an additional reason for giving careful consideration to the alternative option on its own merits, which are far from small.

Problems apart, the balance-sheet of achievement is such as to fill one with hope. The doors of early music have already opened wide, doors which also lead into fresh creative possibilities. It is now the turn of composers conversant with the renewed instrumental techniques to prove the case for revival in yet another way.

Life with the viol

Francis Baines talks about the Jaye Consort and the revival of a tradition

I see, looking it up, that we gave our first public concert sixteen years ago. We have been together all that time, the same nucleus (my wife and myself, Peter Vel and Jane Ryan). We began with one instrument by the celebrated Henry Jaye, who flourished in the early part of the 17th century—it was a treble from the Galpin collection. Later I was able to add a small tenor from the Engel collection, a bass from the Dolmetsch and another tenor, all by Jaye. They had at one time been converted into violas or cellos, which was really a good thing. It is the instruments that are not played that disintegrate. Playing them drives away woodworm, for they are not at all fond of music!

I remember that our style then was distinctly glutinous. We reacted and went the other way, so that the music became so painfully punctuated that we had to play more smoothly again. But now it was a different kind of smoothness. I think we had probably hit upon what articulation is all about, which was not so strange when you consider that sixteen years ago most organists and harpsichordists played almost without it, and on these instruments it really shows.

Reviving a tradition that was severed a long time ago is really a very difficult task. It seems to happen only gradually, so that each successive generation find themselves apparently nearer the truth. The old books are a help, but they cannot tell you everything. How, for instance, would you interpret Ganassi's remark

The Jaye Consort at the Maltings, Snape. (From left) Peter Vel, June Baines, Jane Ryan, Francis Baines, Nicola Cleminson and David Pinto

about 'tremor' with the left hand as well as with the hand which holds the bow? Today the standard of playing has improved to an almost incredible degree. Beginners who have been playing for only a few months can sometimes produce a ravishing sound. It would seem that the viol has a power of integration perhaps unmatched by any other instrument.

We were much helped in our pursuit by a small grant from the Arts Council, which enabled us to rehearse continuously for three months, five days a week (as I said)—but they insisted on six. All this may sound strange, but if there are six of you earning your living doing different things it is surprisingly difficult to find time when everybody is free to rehearse together.

There was much criticism of the music we played in those days, particularly amongst my own generation. They called it 'player's music', not to be listened to. Younger folk seem to have had more open minds. Burney thought the English fantasy 'contemptible' and Ernest Walker in his book on English music said that they contained not a trace of inventiveness worth mentioning—which, of course, is sometimes the truth, but with so many people composing they cannot all be of the first rank. It is always surprising, though, to find a lesser composer through sheer industry producing an occasional masterpiece, as if by chance, and probably without even knowing it. But taking this criticism to heart, we added to our programmes a chunk of secular music played on reconstructed medieval instruments. It consisted mainly of heterophony, which is quite easy to do (we just copied Radio Ankara), and it was very easily assimilated by the audience, which (being softened up), would then listen to the immeasurably great music of Byrd, Gibbons, William Lawes and Purcell without a murmur. We even made a record of medieval music—rather tongue-in-cheek, since none of us were playing our 'proper' instruments. That was ten years ago, and the record still sells very well. Since it was made in an afternoon almost without a note of music, it was at least very spontaneous.

But if there is one thing in playing the viol which seems more important than anything else it is 'ring'. The viol, having a longer string length and being of slacker tension than its violin counterpart, is naturally imbued with a great deal of ring. On a violin most ring comes from the open strings, but on a viol the fret imparts the ring of the open string to every note. Furthermore, whereas the violin plays well in every key, a viol is confined to only a few, so that it is always obtaining sympathetic resonance from its many open strings. It is the resonance which gives the viol its great power of integration. But the ring has to be drawn out in the first place and not stifled—all of which is achieved by a subtle pressure of the finger on the bow hair. Now you not only have ring, which colours the note so beautifully that any additional expression from the left hand seems superfluous, but you also have true articulation—small spaces of varying degrees between the notes, sometimes almost imperceptibly small, whilst the ring joins all together into a long phrase. By this means music acquires speech, for the spaces are as it were the consonants, but unlike vocal music it is not hampered by actual words. When Mace says in *Musick's Monument* that a fantasia is like a pathetical story, he may be saying a mouthful.

A short while ago we played our viols for the opening of the Hammersmith Arts Centre at the Riverside Studios, whilst the bricklayers were still noisily finishing the erection of the ladies' loo some ten yards away. We had once to play the march from *Scipio* on our viols—it was for the Lord Mayor, and that was his march. Our worst disaster occurred whilst we processed into a banquet given by the august Worshipful Company of Musicians, playing our instruments at the same time. June caught her shoe in a metal grille and after much tugging it had to be abandoned. And then there were the occasions when Peter, having played the medieval triangle not once but dozens of times, succeeded in dropping it.

Notes on the viol in the 20th century

HOWARD MAYER BROWN

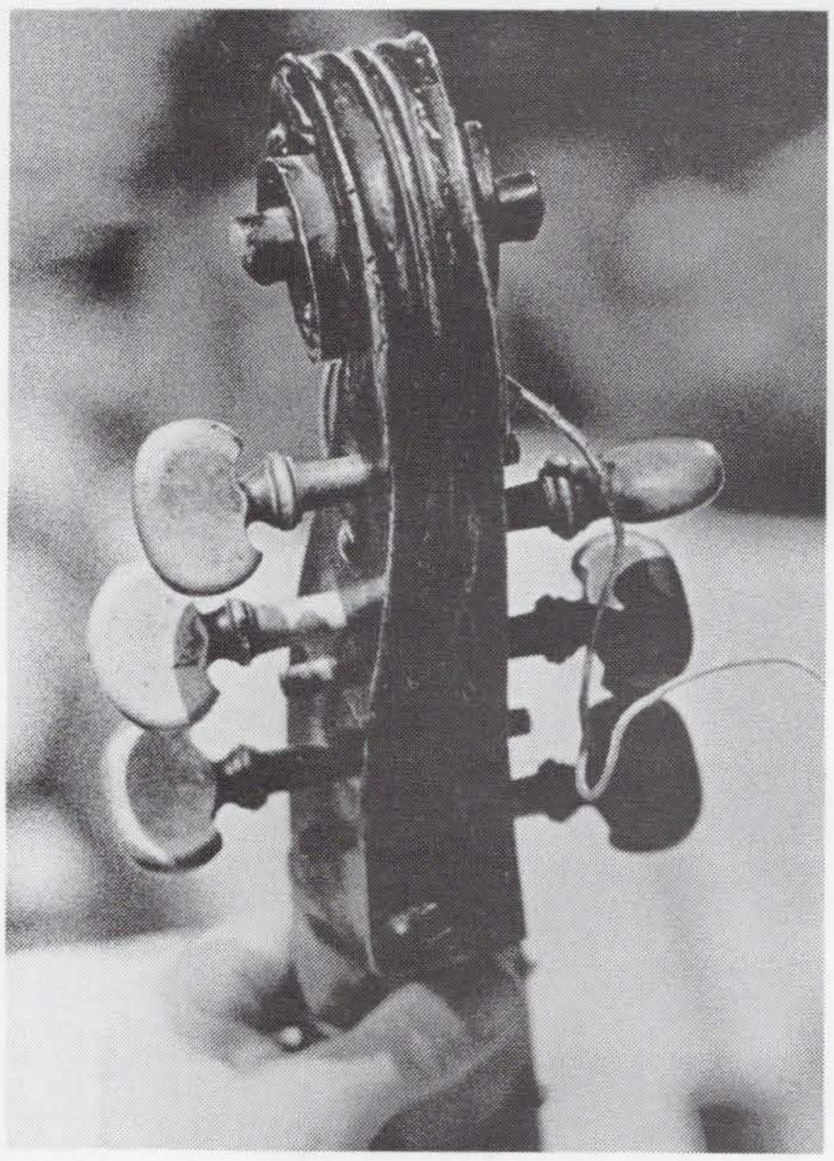


Photo: Denis Waugh

The viola da gamba grew up in Spain in the second half of the 15th century and moved to Italy just before the century ended, as Ian Woodfield has convincingly demonstrated in a dissertation recently submitted to the University of London. Its first great age, then, was the 16th century, and the first great virtuosi on the instrument were probably all Italians. But the art of playing the viol in mixed and unmixed consorts was cultivated in every country of western Europe during the High Renaissance. The leading role of the instrument in playing abstract instrumental music, in accompanying singers and, indeed, in performing every sort of vocal and instrumental genre was not seriously threatened until the highly inflected and dramatic new style of the early Baroque was introduced about 1600, the style ideally realized by members of the violin family. During the 17th century consort playing fell out of fashion everywhere, even eventually in England where the tradition had remained alive longer than anywhere else; Purcell's fantasias of 1680 were the last great examples of the genre. Only the bass viol, always the characteristic member of the family, led an active life into the 18th century, both as the standard partner with a keyboard in continuo playing and as a virtuoso instrument to play chamber suites and sonatas. (The 18th-century French invention of a *pardessus de viole* seems to have been merely a passing fancy.)

After little more than a hundred years of neglect, violas da gamba began to be played again during the present century, and their popularity seems to increase with each decade. Today there are players in every city of the western world, and even in some cities of the East. At least two journals, *Chelys* and *The Journal of the Viola da Gamba Society of America*, are devoted exclusively to the instrument, and even many general concert goers no longer find their sound merely quaint. The appearance of an issue of *Early Music* devoted principally to the viol, seems an appropriate occasion to review briefly what has been done to revive the viol and to take stock of the things that still remain. For those most directly involved are apt to forget how recently the revival of the viol took place, and how close to the beginning they stand.

Present-day viol players do not all sound alike. I would distinguish at least three quite different schools of playing that can conveniently be called English, Germanic and Netherlands, even though those labels need some modification as they apply to particular ensembles and even though not every performer can so easily be categorized. The three schools differ from

EDITION PETERS

CONSORT MUSIC

A selection for 5 viols

GIOVANNI COPERARIO (1511-1626)
Fantasy 'Chi Pue Mirarvi' (*Nathalie Dolmetsch and Layton Ring*)
Score & parts H-578a £1.15

ALFONSO FERRABOSCO I (1543-1588)
Fantasy 'Vias Tuas' (*Nathalie Dolmetsch and Layton Ring*)
Score & Parts H-578b £1.15

THOMAS TOMKINS (1572-1656)
Pavan (*Harry Danks*)
Score & Parts H-558b £1.15

WILLIAM WHITE (early 17th century)
Diapente (*Gordon Dodds*)
Score & parts P-7168 £2.40

From the 'Consortium' series edited by Helmut Mönkemeyer, published by Heinrichshofen, Germany:

ALFONSO FERRABOSCO II (1575-1628)
2 in Nomines
D-2528 £4.20

ALFONSO FERRABOSCO II
6 Pavanes
D-2504 £4.80

ITALIAN MASTERS of the 16th & 17th century
(Marenzio, Monteverdi, Vecchi and others)
Madrigal Fantasies (*c.* 1635)
D-2808 £5.50

WILLIAM LAWES (1602-1645)
Consort Suite in C major
D-2340 £6.60

Available from all good music shops and: 119-125 Wardour Street, London W1V 4DN

Wholesale only: 10-12 Baches Street, London N1 6DN

one another in the musical qualities they choose to emphasize, qualities that are partly determined by their particular repertories of music. Their differences can most easily be understood by briefly comparing several recordings. To my ears, the Jaye Consort is one of the most distinguished exponents of the English style of playing, and their recording of music from 'L'âge d'or de la musique anglaise: Les violes élisabéthaines' (Arion 38215) brilliantly illustrates why. Partly, of course, the recording excels because the consort play together so well, which says more about the quality of the musicians than about their style. But what strikes the listener most forcibly is the security of their intonation, the clarity and transparency of their textures, and the lightness of the sound. Perhaps they merely apply less pressure with their bows or play with stiffer wrists than other groups, but I am inclined to attribute their distinctive qualities to two features of the way they conceive the music. In the first place, they articulate melodies clearly by a variety of kinds of attack, so their playing does not suffer from an attempt to match the continuous legato singing tone so highly prized by players of modern instruments. There is light and air between notes, and especially between phrases, and yet they never lose sight of the beauties of individual lines. In the second place, they 'lay back' in presenting melodies. They do not press on to each new cadence with the urgency that seems important to many modern players, and consequently individual melodies played by members of the Jaye Consort seem to float rather than to rush headlong forward; the strands of counterpoint do not need to compete with one another for the listener's attention, and hence their textures are beautifully transparent.

Beautifully transparent, too, are the textures of John Dowland's *Lachrimae* and 'divers other Pavans, Galiards, and Almands' as recorded by The Consort of Musicke, directed by Anthony Rooley (L'Oiseau Lyre Florilegium Series DSLO 517), another group that exemplifies the best English viol consort playing. And again the clarity can be explained, I think, by the lack of intense drive to cadences that mars some ensembles. These players have a relaxed poise and, most important, they work beautifully as a team. The viols of The Consort of Musicke play in a more straightforward fashion than the Jaye Consort, without any of the older group's mannerisms, but both consorts breathe together, bow together and, clearly, think together. In the case of the *Lachrimae*, the players' cooperation with one another explains why Dowland's elegant long melodic lines make their effect so impressively. The Consort functions the way Artur Schnabel (as quoted in *The New York Times* of 9 October 1977) said a performer should function, like an alpine mountain guide: 'He is necessary to get you to the top, but he gets you there to enjoy the view.' Nor is the view spoiled by the 'liberties' the Consort take with the printed music. On the contrary, Catherine Mackintosh's elegantly varied reprises are a model of good taste and decorum, just what they should be; the violins added to the miscellaneous dances on the second side blend, if anything, too well with the viols (I do not think I would have realized they were violins had the sleeve note not said so); and Rooley's refreshing scorings of some of the ayres in Dowland's *First Booke of Songes* of 1597 (L'Oiseau-Lyre DLSO 508-9) and of some of Orlando Gibbons's *Madrigals and Motets* of 1612 (L'Oiseau-Lyre DSLO 512), replacing apparently vocal lines by viols, colour the music in a way that enhances its characteristics. Rooley thus reminds us that we have too often treated English music from the Golden Age much too literally, even though musicians then presumably had the same freedom as their continental counterparts to make their own arrangements from printed scores.

Some musicians, it must be said, find the style of English playing I have just described slightly precious and lacking rhythmic vitality. It is, certainly, worlds apart from that on two recordings made by the viol consort of the Schola Cantorum Basiliensis, directed by August Wenzinger, the one of Purcell's fifteen fantasias, recorded in 1954 Archiv (APM 14027) and the other of Dowland's *Lachrimae* and the fourteen other dances from the same volume (RCA Victrola VICS-1338), a recording copyright and hence, I assume, made in 1968. The Purcell fantasias, especially, sound as if they were being played on modern instruments, with constant obtrusive vibrato, great string pressure, and a continuous sheet of sound without any breaks at all between notes in the individual lines. The texture, as a result, is quite muddy, although the performance has lots of rhythmic vitality and a drive forward that produces great intensity. I admit the comparison between these recordings is not quite fair, though, since Wenzinger's forte has always been the performance of later and mostly solo baroque music, in which intensity, forward drive and rhythmic vitality are qualities more highly valued than in earlier, more contrapuntal genres.

Slightly unfair, too, is the comparison of the Jaye Consort, The Consort of Musicke and the consort of the Schola Cantorum with the recordings of 'Englische

LYRA VIOL
Body Dimensions: Length 22¾''
String Length 23.1/8''

Michael Heale
Market Street Guildford
Surrey England

VIOLA DA GAMBA

SOCIETY OF AMERICA

*

Annual *Journal.* Contains scholarly articles on viols and related instruments.

Quarterly *VdGSA News.* Contains organizational news, reviews, advertising.

Annual Conclave. Provides an opportunity for consort playing and study with outstanding teachers.

Publication Series. Consort music is available to members at low prices.

For membership information write:
John A Whisler,
2009 Peabody, Apt. 5, Memphis, TN 38104, USA

Submit manuscripts for Journal *articles to:*
Efrim Fruchtman,
Department of Music, Memphis State University, Memphis, TN 38152, USA

Important new publication:

THE INTERNATIONAL DIRECTORY OF MUSICAL INSTRUMENT COLLECTIONS

edited by Jean Jenkins

Over 620 entries from more than 90 countries.
170pp. 8vo, paperbound Hfl 44,–

The *Directory* lists the exact names and addresses of Museums and Collections of musical instruments throughout the world. It gives the number and type of the instruments; services such as libraries, concerts, photographic facilities, etc.

Published for the International Council of Museums (UNESCO-ICOM), in cooperation with 'Comité International des Musées et Collections des Instruments de Musique' (CIMCIM).

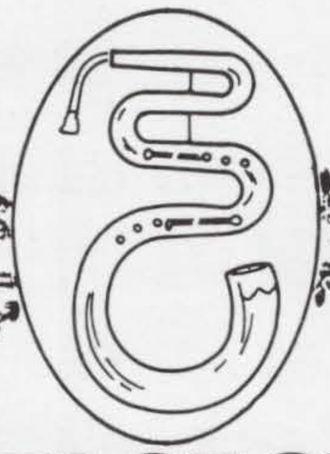
FRITS KNUF PUBLISHERS
Buren (Gld), Netherlands

Consort-Musik des 17. Jahrhunderts (Telefunken, Das Alte Werk, recently reissued as 6.35286 DX) made by the Leonhardt Consort, directed by Gustav Leonhardt. They use a single viol player, Sigiswald Kuijken, a representative of the most distinguished family of performers from what I have called the Netherlands school. Along with the single viol, Leonhardt uses members of the violin family to play music by Byrd, Lawes and Purcell, and the results are extremely elegant, if somewhat idiosyncratic. Leonhardt has reacted strongly against the constant vibrato and modern players' insistence on an undifferentiated legato singing line; he has derived a new (and perhaps also an old) style of playing from the propensity of old bows to make each note swell slightly in the middle; and he has cultivated, perhaps to a fault, varieties of articulation. Moreover, by emphasizing the rhythmic patterns that form the ground plan of so much dance music—and so much other music influenced by the dance—and by refining his sense of surface decoration, Leonhardt has brought to life much French music of the 17th and 18th centuries that seemed quite perfunctory until he showed us how beautiful and strange, how elegant and mannered it can be. But his performance of William Byrd's Pavan and Galliard *a 5*, for example, on this set of Telefunken records is much less successful, it seems to me, and its faults exemplify some of the shortcomings of Leonhardt's approach. It is altogether salutary to hear the downbeats in a dance so heavily accented; Leonhardt's recording leaves no doubt that these are dances. But each note is so detached and so mercilessly manicured with an individual swell that I lose all sense of the melodic line—and especially of its direction—and the result seems more mannered than is altogether appropriate for so relatively straightforward a simple English pair of dances.

Leonhardt's conception of 17th-century music can be heard to best advantage in his recording of Lully's music for Molière's *Le Bourgeois Gentilhomme* (BASF Harmonia Mundi 49 21705-1), in which he conducts La Petite Bande, including many of the finest instrumentalists now resident in the Netherlands. He brings to dazzling life music which looks quite dull to me on paper, partly because it is so short-breathed, and therefore its basic structure survives even when the performers manipulate every note. (But the performers manipulate every note, I suppose, precisely because the music is built in such short phrases, and so it is hardly clear which is the chicken and which the egg.) And Sigiswald Kuijken (playing the violin as well as viol) can be heard to best advantage, along with his two brothers Wieland (viol) and Bart (baroque flute) on a recording of *concerts royaux* by François Couperin (Philips 6775 016), in which all the cultivated mannerism of their performance enhances rather than obscures the character of the music. To create convincing facsimiles of sounds from the *grand siècle*, performers must create precisely the right sort of timbres. They must master the complex art of embellishing the surface of the music with graceful *agréments* and, perhaps most important, they must learn to translate the symbols on the page into rhythms that differ subtly from what is written. The Kuijkens seem to me to have solved all these arcane mysteries, but perhaps none so well as the last; all performers would be well advised to study this recording carefully, to learn from it how to transform something that looks straightforward, symmetrical and matter of fact into a refined and highly artificial but nevertheless vital, living organism.

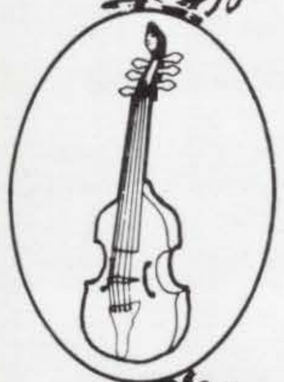
It would be invidious to compare the Kuijkens with a new American group, the Oberlin Baroque Ensemble, that has recently established itself as first-rate with its recordings of 'Music of the French Baroque' (Vox Box SVBX 5142), and the earlier recording by two of its members, Catharina Meints and James Caldwell, violas da gamba, supplemented by James Weaver, harpsichord, playing Marin Marais's Suite in E minor from *Pièces de viole*, Book II (1701) and three of Sieur de Sainte-Colombe's concerts for two bass viols (Cambridge Records CRS 2201). Comparisons between the two groups would be invidious because they are not each trying to do the same thing, and because both play very well indeed. Catharina Meints has few of Wieland Kuijken's mannerisms—she has a much less well developed taste for the exquisite—and she plays with an almost constant vibrato. But her technique is flawless—some of the bravura playing is breathtaking—and she and the other members of her ensemble project the sense and spirit of the music as well as the notes. As pupils of August Wenzinger, Meints and her husband, Caldwell, represent the best sort of living tradition; they do not play like their teacher, nor like the adherents of the reigning Netherlands orthodoxy. Vive la différence!

Similarly, the New York Consort of Viols, which has recently issued an excellent recording of music for viols and virginals by William Byrd (Musical Heritage Society 3460), can doubtless be considered in one way or another as descendants of the Germanic (that is, Swiss) school of playing, since most of the performers in the group learnt the viol from Wenzinger, from one

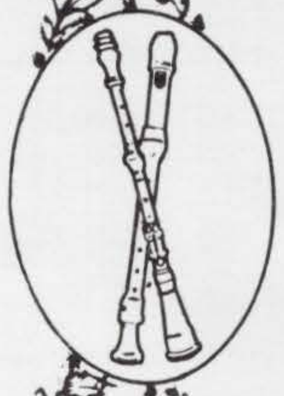


ALL SORTS OF OLD RARE
AND UNUSUAL
MUSICAL INSTRUMENTS

Bought & Sold by



Tony Bingham



At the Sign of the Serpent No. 11 Pond Street

LONDON NW3 2PN

Telephone 01-794 1596

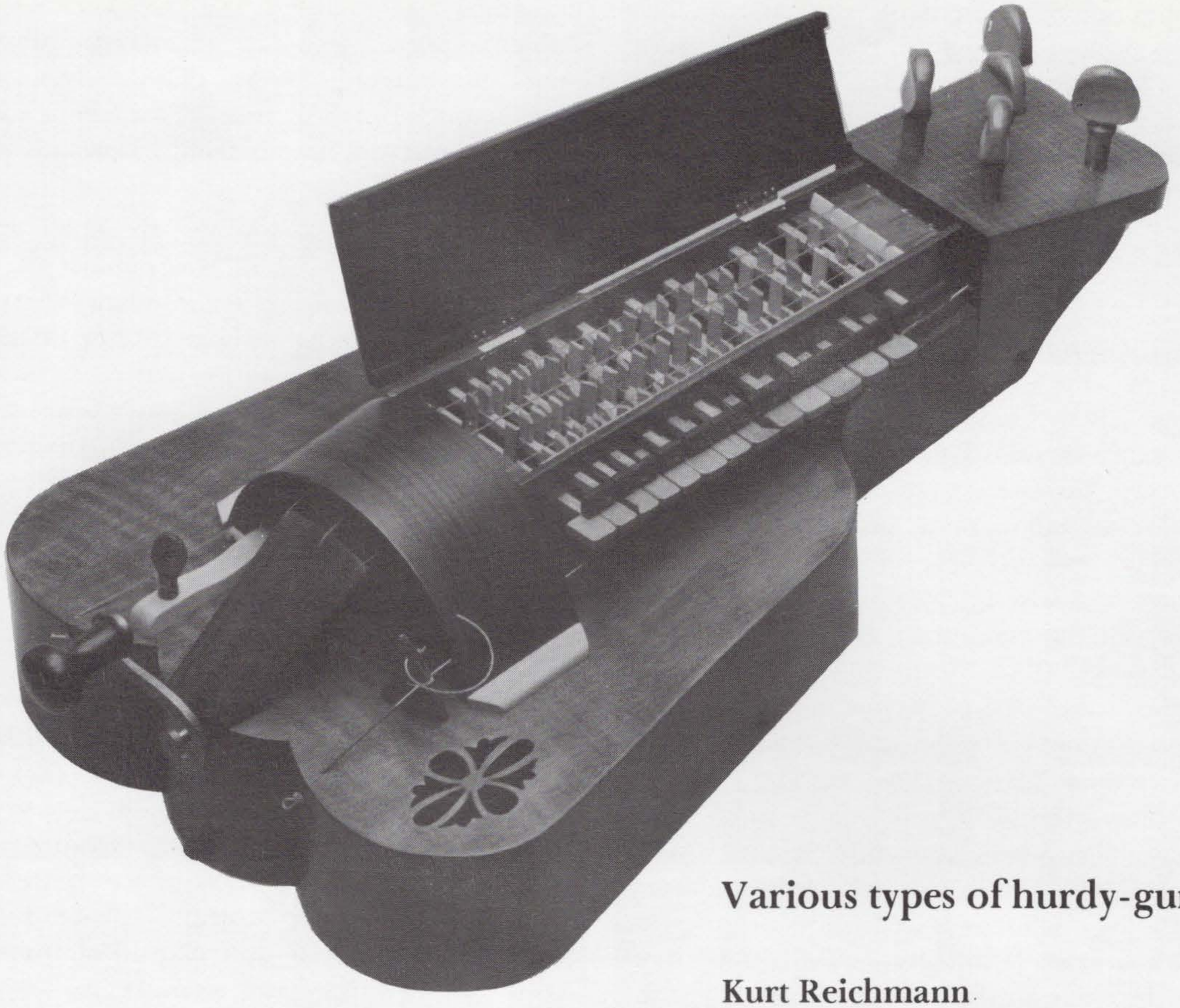
Where may alſo be had
A Variety of Old & New Books, Muſic & Tutors
Oil Paintings, Watercolours & Engravings of Muſical Intereſt

of his studens, or from his students' students. But their sound is very different from the older recordings by the Schola Cantorum, cleaner and clearer and with less vibrato. Their sense of ensemble does not, I think, quite match that of the Jaye Consort or The Consort of Musicke—not all the players mould their phrases in the same way—but this first recording augurs well for the future, and I look forward to hearing more from them.

My tidy description of three schools of viol playing, represented by the Jaye Consort, The Consort of Musicke, Wenzinger and his students, and the Kuijken family, contains, obviously, no more than a grain of truth, although the oversimplification is nonetheless helpful in understanding the way viols have been revived. In fact, very few players have entirely escaped the influence of Wenzinger, Kuijken or the English school. One of the exceptions, the American John Hsu, a maverick whose technique was developed independently, can be heard playing the five suites for viol and basso continuo by Antoine Forqueray on the Musical Heritage Recordings nos. 1455 and 1456, and he has begun a series of recordings of Marais's works on the same label (pieces from Book I have already appeared as MHS 1809). Nor do I find that Jordi Savall, currently teaching viol at the Schola Cantorum in Basel, conveniently fits into any of my three categories. To judge only from his performance on the Reflexe recording, 'Die Instrumentalvariation in der Spanischen Renaissancemusik' (EMI Electrola 1 C 063-30 116) his rather small, wiry sound is very well adapted to playing solo music of the Renaissance, and especially the elaborate divisions and passaggi of Ortiz and, I would assume, of the later virtuosi as well: dalla Casa, Bassano and the rest. My guess that he has specialized in this repertory seemed confirmed this past summer, when I heard one of his students, Alice Robbins, play divisions brilliantly on the bass viol, in a concert directed by Michel Piguet. I am told, though, that Savall has recorded with Wieland Kuijken the concerts for two bass viols by Sieur de Sainte-Colombe, a record I have not heard, unfortunately, since, to my knowledge, it has not yet been released in America. So my notion that Savall has based his technique on 16th-century passaggi may only be a result of my insufficient knowledge of Savall's capabilities. Other groups that I cannot quite fit into my neat tripartite division include the Concentus Musicus, who play the Purcell fantasias very suavely and smoothly, with the smaller viols tucked under their chins and bowed overhead, on the Musical Heritage Society recording MHS 3155; and the Gamben-Consort Johannes Koch, who have recorded Bull's consort music for Archiv (SAPM 198472). Neither group sounds much like the consort of the Schola Cantorum, though both are unmistakably Germanic in their approach.

Two of my three 'schools' are more accurately reflections of the work of two pioneer players and teachers, Arnold Dolmetsch and August Wenzinger. In England, Dolmetsch was one of the first men to convince his contemporaries that 'early music' was worth reviving, as Margaret Campbell has so admirably shown us in her recent *Dolmetsch: The Man and His Work* (London: Hamish Hamilton, 1975), and he was surely the first person in England since Abel to develop a sophisticated viol technique. His work has now filtered down through several generations and, reinterpreted, it still informs the playing of English groups. Younger performers might not always wish to acknowledge their ancestry, and in the process of forming their own individual styles they will surely modify—indeed, have modified—the distinguishing characteristics of the 'English school'. A case in point is the wholly admirable new recording by The Brownynge Consort of Viols (private pressing available only from the Early Music Centre in London) of English consort music by Jenkins, Ferrabosco, Mico, Lupo and others. The consort is unmistakably English—their organ-like sound is silvery and transparent and their phrasing subtle rather than dynamic—and yet they have their own musical personality, different from that of the other English groups.

Like Dolmetsch in England, August Wenzinger was the great pioneer in developing a viol technique and in teaching young viol players in Germanic countries in the 1930s and later; he himself has summarized his own career and his views on modern viol playing in Marjorie Bram, 'An Interview with August Wenzinger', *Journal of the Viola da Gamba Society of America,* **12** (1975): 77-83. Wenzinger undoubtedly has had the most influence, too, in the formation of American viol players. But Wenzinger's students, and their students—like the successors to Dolmetsch—are sensibly less interested in preserving a pure orthodoxy than in developing their own techniques for bringing to life the music, and so the Germanic players are no more alike than the various excellent younger English consorts. The 'Netherlands school', by contrast, is a fairly recent development. They may more properly belong among the younger players modifying and developing the ideas of their teachers rather than



Various types of hurdy-gurdy

Kurt Reichmann
Waldschmidtstr. 48
D-6000 Frankfurt (West-Germany)

Renaissance Woodwind

Rolf & Rüdiger Westenberg
Bahnhofstr. 15
D-5090 Leverkusen 3 (West-Germany)

among the pioneers, and yet the performances by the Kuijken brothers, Gustav Leonhardt and the members of the Leonhardt Consort are so distinctive that it seemed sensible to single them out as a separate school, as another pure orthodoxy, one is tempted to say, that will eventually be changed and modified by their students and by the more independent members of the parent groups.

Dolmetsch was one of the first to realize the importance of basing one's playing technique on a detailed knowledge of old treatises. Wenzinger, too, eventually came to study and respect writers of the past. Leonhardt and Kuijken also defend what they do with reference to baroque authorities. In short, very different ways of playing can result from a close study of the same sources, but that should not discourage us from reading and re-reading what musicians of the time wrote. A part of the contrast in playing styles can be explained, doubtless, by the fact that each performer relies most heavily on different treatises. And a part of the diversity that is apt to continue (and which should be a matter for rejoicing rather than despair) will come about through an increasing sophistication in distinguishing between styles used at various times and places during the Renaissance and the Baroque. Neither Dolmetsch nor Wenzinger specialized in a particular repertory when they began to develop their own techniques, and a part of the idiosyncratic nature of the Netherlands school comes about through their concentration on a few kinds of music (such as French and Italian 17th-century chamber music) and probably as well on their reliance on a restricted number of favoured treatises. But this sort of specialization will probably come to be more and more highly prized, and that, too, is not a bad thing, as players come to realize that they cannot do everything equally well, and that to understand thoroughly all the implications of even a restricted number of treatises requires hard work and long concentration. So we can expect progress of a sort; certain players will master to an extent not yet heard in this century particular styles—Italian renaissance viol playing, French baroque viol playing, and so on—but they will do so at the expense of breadth.

Similarly, we can expect to see, I dare say, in the not-too-distant future an increased sophistication about the kinds of instruments appropriate to various repertories. The Caldwells of Oberlin, for example, are rightly fastidious about playing on precisely the sorts of viols the composer of a particular piece would have heard; their own splendid collection of old instruments makes such apparently fine distinctions possible for them. And viol makers are starting to do what harpsichord makers did some time ago and press for a more careful and discriminating appreciation of the distinct qualities in an instrument of a particular period. The earliest examples of 20th-century viols, by Dolmetsch, Eugen Sprenger of Frankfurt and others, were doubtless more or less exact copies of old instruments. But then makers inevitably began to 'improve' their products and to develop standard patterns that did not exactly resemble anything made in the 17th and 18th centuries; and they are still in the process of learning that the biggest improvements come paradoxically with their ability to copy old instruments ever more closely. Today there are a confusingly large number of viol makers, building instruments of all qualities, from cigar boxes with strings to the really superb examples of Dietrich Kessler and a handful of others. But we are about to see a major change in our perception of the nature of viols. Doubtless within the next ten years performers will no longer play music of the Renaissance on viols of a sort built in the 17th and 18th centuries, just as they no longer play 16th-century music on 18th-century recorders. Ian Harwood's article, 'An Introduction to Renaissance Viols' (*Early Music*, vol. 2, no. 4, October 1974) will surely be seen as a significant initial statement of aims, and his and Martin Edmunds's renaissance viols—as well as those made by the growing number of builders investigating the nature of the 16th-century viol—as they begin to be produced and played, will be among the most important influences in modifying our conceptions of the sound of renaissance music.

Robin Adams, who is preparing a discography of the viol for the Gamba Society, kindly made his work available.

THE HUELGAS ENSEMBLE

Direction Paul Van Nevel

THE EARLY WAY TO EARLY MUSIC

★ **RECORDS**

Las Ensaladas de Matheo Flecha el Viejo (Alpha DB 225)
The World of Philippus De Monte (Kredietbank-production)
Le Chansonnier de Paris (Alpha DB 265)
Pour Leaulté Maintenir (Cypriot music of the 14th and 15th centuries)—January 1978
Ars Moriendi (Elegies, dances of death and funereal music of the medieval and renaissance)—April 1978
Complete known Works of Johannes Ciconia. 3 record set. Release first half 1978. (Musique en Wallonie)
Music of the Perotinus period (to be announced)

★ **CONCERTS**

Le Miracle du Marchand et du Larron (Mystery-play from the MS Paris, Bibliothèque Nationale, f.fr. 819 & 820)—STAGE PRESENTATION
Ars Subtilior (Codex Chantilly, Modena, Ivrea and Apt)
Nusmido (Polyphonic music from medieval manuscripts: F, W_1, W_2, Mo and Ba)

★ **RESEARCH**

The influence of notation on interpretation
Vocal performing of early manuscripts (longa florata, notae caudatae, ligatures, flores aperti, etc. . . .)
Music at the French Court in CYPRUS (1192-1489)—De Monte-editions, Leuven

★ **COMING EVENTS**

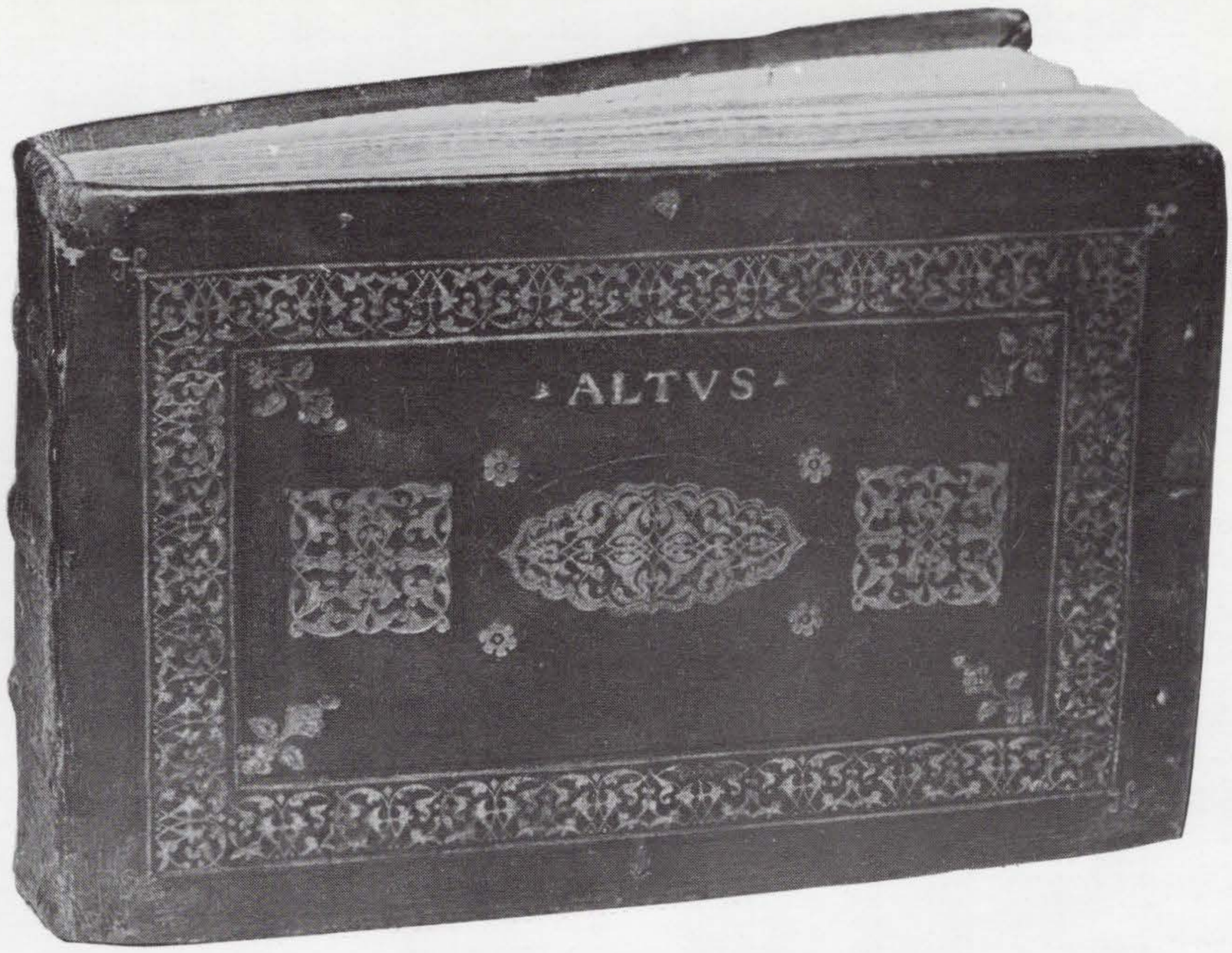
AIMA Festival of Early Music (Strasbourg, 7 February 1978)
Festival of Flanders—Brugge (July 1978)
Festival of Saintes (France) July 1978
Regular Concerts in Flanders
American University Tour (in preparation)

INFORMATION

THE HUELGAS ENSEMBLE
Tervuurse Vest 172
B-3000 LEUVEN (Belgium)

A Royal Treasure at Sutton Coldfield

H. COLIN SLIM



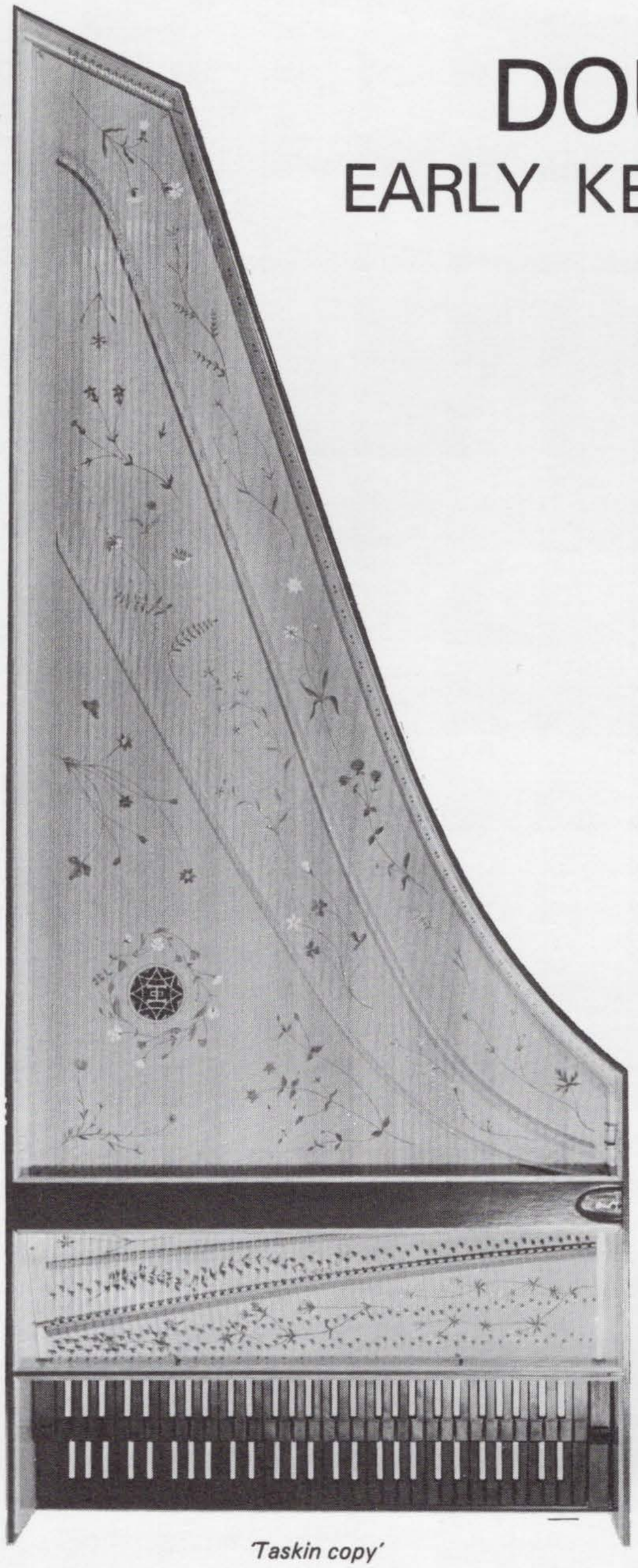
In 1972 H. Colin Slim published A Gift of Madrigals and Motets *(Chicago and London), an edition of four manuscript partbooks, c 1528, which contain thirty Latin motets and thirty Italian madrigals. These partbooks, a cantus, tenor, quintus et VI, and bassus are owned by the Newberry Library in Chicago. In editing this music Professor Slim assumed that the altus was lost and accordingly reconstructed altus parts for those four motets and six madrigals which appear in no other source. Now the missing altus part has turned up in the library of Oscott College, Sutton Coldfield.*

It is a pleasure to announce that the altus part of what has become known as the Newberry partbooks, believed irrevocably lost, has been discovered by Professor Herbert Kellman.[1] The Newberry partbooks, which are of considerable English national and historical interest, emigrated to Chicago during the Depression, but the newly-found altus partbook, one-fifth of this royal treasure, happily remains in England.

Four hundred and fifty years ago all five partbooks arrived in England from Florence, presumably a state gift from that city to Henry VIII. By means now unknown, the complete set came into the hands of a Catholic recusant, Francis Tregian the Younger (*c* 1574-1619). While in the Fleet prison, he copied out two compositions from these very partbooks into a huge anthology of scores which he was compiling between 1613 and his death in the Fleet in 1619. Tregian's anthology is now divided between the British Library and the New York Public Library. Into the former he copied Philippe Verdelot's *Italia mia*, a five-voiced madrigal set to the canzona by Petrarch. Into the latter he copied *Nil maius superi vident*, an anonymous motet on a humanistic text (probably also by Verdelot) honouring Henry VIII.[2]

For the remainder of the 17th century, all of the 18th, and for much of the 19th, we know virtually nothing of the fate of the partbooks. Although all five apparently remained in England, in some way or other the altus became separated from its companions.

Above: The binding of the rediscovered altus partbook, Oscott College, MS Case B no. 4



'Taskin copy'

DOUGLAS HOLLICK
EARLY KEYBOARD INSTRUMENTS

INSTRUMENTS AVAILABLE TO ORDER:

SINGLE & DOUBLE MANUAL
HARPSICHORDS AFTER RUCKERS

DOUBLE MANUAL AFTER TASKIN (1769)

SINGLE & DOUBLE MANUAL
AFTER DULCKEN

5 OCTAVE CLAVICHORD AFTER HASS

A 3-stop chamber organ, complete or in kit form, by Flentrop of Zaandam, Holland, is now available in England, only from Douglas Hollick.

All enquiries should be directed to:

DOUGLAS HOLLICK, EARLY KEYBOARD INSTRUMENTS,
GOUGH & DAVY LTD.
13-15 SAVILE ST., HULL, N. HUMBERSIDE
Tel. 0482 26525

BRANCHES ALSO AT YORK, SCARBOROUGH AND GRIMSBY

Da pacem Domine *(series II, no. 12)*

Salve Rex pater *(series II, no. 9)*

XI
suaue e lunghano Alfin codotto i magi
nato et charo dʼaltrui spoglia dʼaffanno et dolce face ogni gu
stato amare o remedio alto et raro Tu mostri ildritto cal

Sì suave è l'inghanno *(series III, no. 11)*

XVI
Vuuo piu chʼaltro felice et beato
Abella dōna acui donaste il core acui do
naste il core laqual fu si cortese che per si caro

La Bella Donna *(series III, no. 16)*

Pages from the rediscovered altus partbook:

Late in the 19th century, William Hayman Cummings, an organist and antiquarian (1831-1915), acquired the cantus, tenor, quintus et VI, and the bassus. Subsequently Bernard Quaritch bought the four partbooks at auction in 1917 for £31. He offered them for sale in 1919, 1931, and again in 1935, at which time the Newberry Library bought them.[3]

The long-lost altus, however, has been in the Midlands since at least the 1880s. It was owned by Francis Kerril Amherst (1819-83), the Roman Catholic Bishop of Northampton.[4] Amherst collected both books and *objets d'art*. Although fond of music, and indeed a respectable flautist in his youth, he does not seem to have collected music specially. Amherst's earliest datable collected book was acquired in 1856, his last after he had resigned as Bishop of Northampton and had been appointed titular Bishop of Sozusa in 1880.[5] Thus I assume he acquired the altus between 1856 and *c* 1880, but from whom remains undetermined.[6]

At Amherst's death in 1883 the altus passed to his school, St Mary's, Oscott College, in Sutton Coldfield. A catalogue of 1899 of items given to Oscott since 1880 describes it thus: 'A Manuscript Book of Music, with illuminated capitals.'[7] During the late 1960s G. F. Pullen of Birmingham, who was then compiling various catalogues of books in Oscott's library,[8] took it to Maltby's in Oxford to have a slipcase made for it. On the outside

JACOB VAN DE GEEST

maître luthier

LUTES AND VIOLS

of the

Renaissance and Baroque periods

Enquiries:

U.S.A.
E. R. Hackney
113 East 30th
NEW YORK
N.Y. 10016
Tel. 212-479 7175

JAPAN
D. Minkin,
Hirosekata
Ichigaya Sanaicho 29
Shinjuku-ku, TOKYO 162
Tel. (03) 268-0340

ELSEWHERE (Corr: English, French, German, Dutch, Italian)
Jacob van de Geest,
32, Ave. Général Guisan
CH 1800 VEVEY, Switzerland
Tel. (021) 51 15 29

Harpsichords, Virginals, Spinets,
Clavichords and Fortepianos

JOHN RAWSON

27 Clerkenwell Close
London EC1
01-251 2147

Fortepiano based on Anton Walter, Vienna

of this case Pullen had lettered: 'MUSICAL / COMMON-PLACE / BOOK: MS.' It is presently on display in the Old Library at Oscott College, where it bears the number: Case B No. 4.

Unfortunately the altus did not survive as well as its four companions in Chicago. Of its original 130 folios (some of which were blank but ruled) nineteen are now lacking. Like the other partbooks, the sixty compositions were set out in three series: fourteen four-voiced motets; sixteen five- and six-voiced motets; and thirty four-, five- and six-voiced madrigals. The elaborately illuminated folio which opened each series has been entirely cut out with scissors, as have other folios at the ends of series II and III. The same vandal clipped out four smaller illuminated initials, leaving, however, the remainder of the folio intact, except for the music which was on the reverse of the initial. By far the most serious loss is the entire Henry motet. Shreds remaining in the binding show that it was torn out, perhaps in anger, and probably before the scissors-wielding vandal did his work.

For the sake of uniformity, the ensuing detailed description of the altus follows the same format adopted in my study of the other partbooks.[9] The altus is a small, oblong book; each folio measures approximately $8\frac{3}{4}$ inches wide by $5\frac{1}{2}$ inches high. The paper is cream coloured, thick, and of good quality, with a single watermark appearing on many folios. Dampness or actual contact with water has left stains on the upper half of most folios. The music is mensurally notated in brown ink on five-line staves. Probably the same hand also wrote the text under the music, employing still faintly visible incised lines as guides. Positioning and occasional crowding of the text (fol. 11^{v}) suggest it was added after the music. Two incorrect letters were merely cancelled (fols. 19^{v} and 34^{v}) and some textual additions have been made in a lighter coloured ink by a different hand (fol. 52). The elaborately illuminated minuscules with flowers, fruit, acanthus leaves, and cameo heads which open the cantus, tenor, and bassus partbooks have been cut out, as have been the slightly less stylish folios which open series II and III.

The scribe's layout

Tiny pin holes show that the sheets were fastened down while staves were ruled. Motets were copied on four staves per page; madrigals on three, because of their relative brevity. Examination at the inside margins of the clipped out folios reveals that, like the cantus and the tenor, the altus originally had 130 folios. These comprised thirteen quinterns: each quintern was five sheets of paper folded in half to form gatherings of ten folios each. Quinterns 1 (first folio lacking), 2, 3, and 4 (lacking its last four folios) make up series I and its succeeding, blank, ruled pages. Quinterns 5 (first folio lacking), 6, 7, and 8 (entire quintern is lacking) make up series II and its succeeding blank pages. Quinterns 9 (first folio lacking), 10, 11, 12, and 13 (first and fifth folios lacking), make up series III and its concluding blank pages.

Careless page trimming by the binder left a few scribal instructions still visible at the bottom of some pages. Quinterns 2 and 4 have 'b^{4}, b^{5}' and 'd', respectively, showing that, like the cantus, tenor and bassus, the altus quinterns 1-4 (series I motets) were inscribed 'a, b, c, d'. Nothing remains visible for quinterns 5-8 (series II motets). Quintern 10 (series III madrigals) has visible 'Altus b, Altus b1, Altus b2, Altus b3', and 'Altus 4'

FRANK HUBBARD HARPSICHORDS, INC.

HARPSICHORDS MADE TO ORDER

Italian & Flemish single-manual harpsichords:
(1) Four-octave instrument based on 17th c. Italian originals.
(2) Accurate copy of an instrument made in 1640 by Andreas Ruckers.

French double-manual harpsichords:
(1) Instrument based on 17th c. originals.
(2) Accurate copy of an instrument made in 1646 by Andreas Ruckers and enlarged by Pascal Taskin in 1780.
(3) Accurate copy of an instrument made in 1756 by Henry Hemsch.

INSTRUMENTS IN KIT FORM

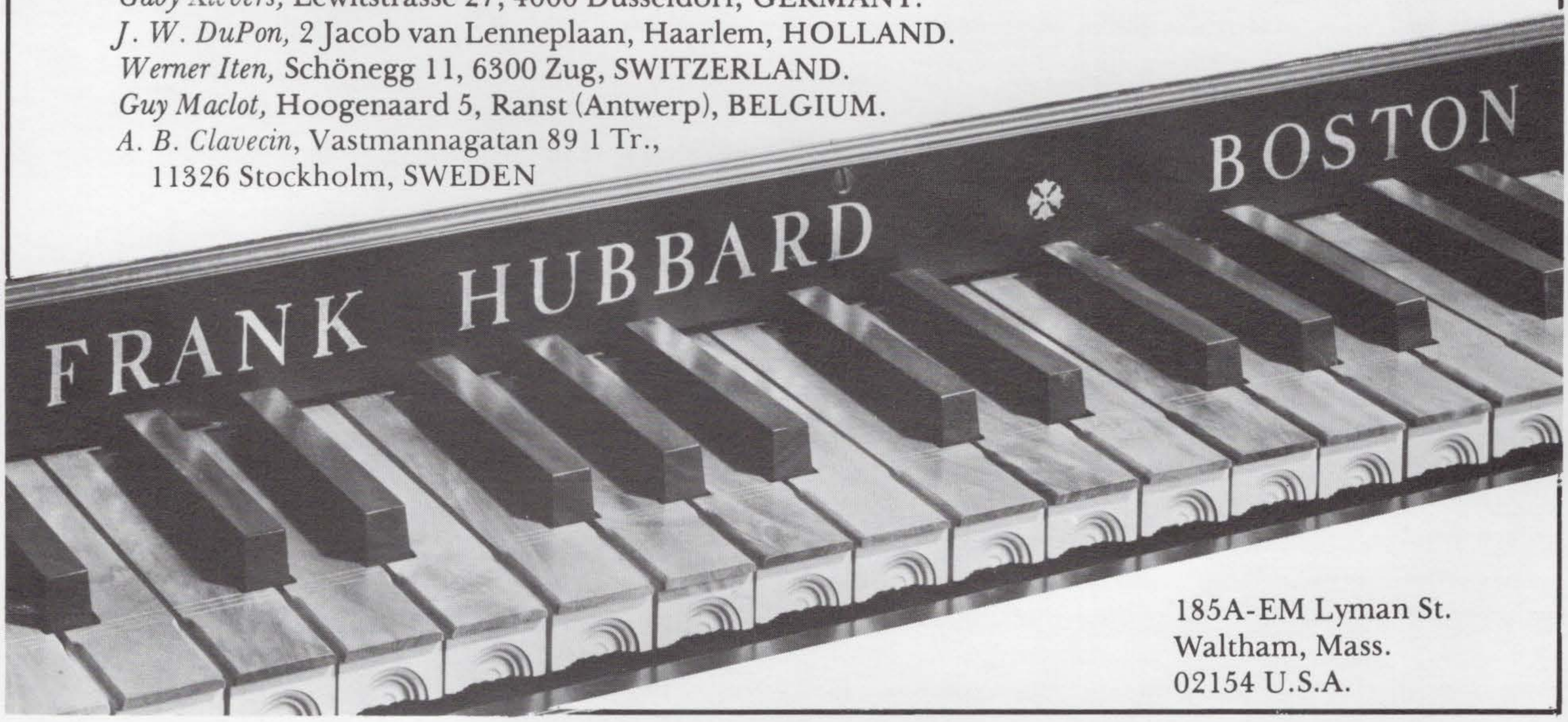
(1) French double-manual harpsichord, after Taskin (1769).
(2) Flemish single-manual harpsichord, after Moermans (1584).
(3) English bentside spinet, after Baker Harris (1765).
(4) Viennese fortepiano, after Johann Andreas Stein (1784) as restored by Philip Belt.

KITS COMPLETED IN OUR WORKSHOP

(1) French double-manual harpsichord, after Taskin (1769).
(2) Flemish single-manual harpsichord, after Moermans (1584).

Illustrated brochures describing our instruments are available upon request. Inquiries may be addressed to us or our overseas associates:

Newell's Music Centre, 43 Hill St., Roseville, N.S.W., AUSTRALIA.
Robert Davies, Hollygate, Levens, Cumbria, ENGLAND.
Dennis Woolley, 1 Museum Hill, Haslemere, Surrey, ENGLAND.
Maison de la Musique Ancienne, 88 Rue Saint-Martin, 75004 Paris, FRANCE.
Gaby Klovers, Lewitstrasse 27, 4000 Düsseldorf, GERMANY.
J. W. DuPon, 2 Jacob van Lenneplaan, Haarlem, HOLLAND.
Werner Iten, Schönegg 11, 6300 Zug, SWITZERLAND.
Guy Maclot, Hoogenaard 5, Ranst (Antwerp), BELGIUM.
A. B. Clavecin, Vastmannagatan 89 1 Tr.,
11326 Stockholm, SWEDEN



185A-EM Lyman St.
Waltham, Mass.
02154 U.S.A.

[*sic*]. (See XI, p. 59.) This slightly modified system for the madrigals resembles the one employed for the madrigals in the cantus, tenor, and bassus partbooks. Xs on the two succeeding folios presumably indicate the point at which the leaves of that quintern were to be folded. The following table reconstructs the scribe's plan for the altus, showing the location of the music and of the blank folios, the foliation both modern and as it was before the loss of folios, the division into quinterns, and the number of staves drawn on the pages.

Contents	*Modern foliation*	*Original foliation*	*Quintern*	*Staves*
Motets I	1-35	1-36	[a]b[c]d	4
Blank pages	35v	36v-40v	d	4
Motets II	36-64v	41-*c*73v	[e-h?]	4
Blank pages	(none)	*c*74-80v	[h?]	[4]
Madrigals	65-103v	81-121	[a]b[c-e]	3
Blank pages	104-111v	122-130	[e]	3

Watermark

A pair of crossed arrows within a circle below a six-pointed star appears on many folios at the inside edge of the binding. As I showed for the other partbooks, this watermark helps to locate the paper at Florence and to date it because the same paper was used to record deliberations by the Signoria between 1 January 1524 and 31 December 1525.

Binding

Dark brown morocco leather is used with 'ALTUS' stamped in gilt on front and back covers. The same border appears on the other four volumes. The oval ornament of the cantus also appears in the centre, but turned sideways, like that in the quintus et VI, and flanked by the large square ornaments used on the cover of the bassus. All the edges are gilt and goffered. Unlike three of the Newberry partbooks, parchment pastedowns in the altus have not come loose. Even so, it is clear there is some writing below them, presumably paper leaves from the same old Florentine ledgers which strengthen the covers of the other partbooks. The verso of the back parchment guard fly-leaf (to which is pasted the final ruled paper folio) has two amateurish and incomplete pencil drawings of coats of arms, presumably doodlings by a previous owner.

Handwriting

One scribe wrote all the partbooks. He is probably the Florentine, Giovanpiero Masacone (1497-1573).

Illuminations

Unfortunately the opening folios of series I, II, and III have been cut out with scissors, obviously because they were as handsomely illuminated as the corresponding folios of Newberry's set. Like those in the other partbooks, succeeding smaller illuminated letters are of two types: majuscules appear for the opening letters of the first five motets; thereafter minuscules occur. Four of the latter have been cut away: 'c' (I,8); 'i' (III,5); 'm' (III,13), and 'l' (III,21). Illuminations are by a Florentine artist, Giovanni Boccardi (1460-1529), and were added last, after the copying was

VIOLONE *after* **Giovanni Paolo Maggini**
Body Dimensions: Length 38½"
String Length 38¾"

Michael Heale
Market Street Guildford
Surrey England

Although Alessandro Scarlatti (1659-1725) was one of the great composers of opera, until now few of them have been available in satisfactory editions and none in a critical edition. Donald Jay Grout is now both supervising and participating in the publication of Harvard's complete critical edition of the operas of Scarlatti, which has been hailed as "a major musicological event" by *Early Music.*

THE OPERAS OF ALESSANDRO SCARLATTI

Volume I: Eraclea
Donald Jay Grout, editor
£12.50

Volume II: Marco Attilio Regolo
Joscelyn Godwin, editor
£13.60

Volume III: Griselda
Donald Jay Grout, editor
£12.60

. . . and now available:
Volume IV: The Faithful Princess
Donald Jay Grout, editor

The theme of *The Faithful Princess*, the heroic wife, is an old one, and known to modern opera-goers from Beethoven's *Fidelio*. The setting of Scarlatti's opera was a novelty in 1710: it is to Egypt, the court of the Sultan, that Cunegonda must go to rescue her Ridolfo, Prince of Germany, who had been captured and enslaved.
Grout offers a definitive version of Scarlatti's score and a translation of the libretto: in the introduction he discusses the opera itself and performance practices of the day.
£12.95

Harvard University Press
126 Buckingham Palace Road, London SW1

finished and just before the binding. The sole catch letter still visible is the 'e' of 'Educes me' (part 2 of II,2), which the artist failed to illuminate, substituting instead a large letter 'E' in ink. This omission, the smudging of one illuminated letter (the 'a' of part 2, I,6), merely cancelling two incorrect letters (see above), plus other errors and the failure to correct some of them already noted in the Newberry partbooks, all strengthen my hypothesis that both scribe and illuminator were working rapidly, perhaps in order to meet a deadline.[10]

Confessions of a strict reconstructionist

To list all passages where the original altus parts diverge from my reconstructions would be both inane and tedious. Anyone wishing to do so will have the opportunity when the unique altus parts are published.[11] Suffice it to say that it would have been a miracle had my reconstructions agreed with the original in every detail. The ensuing remarks, then, do not attempt to list every divergency. They seek rather to offer advice for those faced with a similar task and to propose any needed re-evaluations in our assessment of this music now that the original altus is available.

Motets

A central problem was to discover suitable points of imitation for the altus. These would normally appear at new phrases of text. At such places I usually reconstructed correctly. Errors resulted from seeking to avoid harmonic asperities which are unexpectedly present in the original (I,13, m.42[4]), from being too timid in introducing suspensions (II,12, m.41), and in one instance from introducing a point too soon as a stretto (II,11, m.38[4]): it does not occur until two measures later. A related kind of error stems from having conceived too dense a texture, thus introducing imitation where in fact there is none (I,13, mm. 51 and 93[3]; II,9, m.41; II,11, m.72; and II,12, mm.5[4]-6). (See XII, p. 59.)

Another potential source of error lies in choosing which note of the harmony should sound in the altus, a choice difficult enough in the four-voiced compositions (I,13 and the madrigals), but even harder in works for five voices (II,9, 11, and 12). Uncertainty as to the amount of suspension technique employed by the composer made for too bland an altus in II,12 at many places (mm.7-8, 30, 33, and 41). It is probably my weakest reconstruction, notwithstanding the motet's brevity and the amount of repetition in it.

Although a strict reconstructionist might reasonably expect and approximate points of imitation, he could not possibly divine the nature of the continuation, except in so far as he might anticipate that the missing part would resemble its companions in matters of rhythmic activity. In II,11 (mm.41-50 and 70-80) and especially in II,9 (mm.11-14 and 100-119) the altus is livelier than the slower-moving voices. (See IX, p. 59.) In fact, the energetic but somewhat meandering altus in II,9 brings to mind a compositional feature more characteristic of the turn of the century. Perhaps this archaism was deemed somehow more suitable by its anonymous composer for the solemnity of the event which the motet commemorates, namely, the election of Christ as King of Florence in 1528.[12] The motet's style, differing somewhat from other motets by Verdelot written about the same time, might even disqualify him as a

CAMBRIDGE MUSIC SHOP

for Music, Books and Records

IF IT'S PUBLISHED—AND IN PRINT WE'LL DO OUR BEST TO GET IT.

Try us with your next order: we have highly qualified trade and research staff whose knowledge and expertise are at your service.

STRING PLAYERS
Make sure you ask for a copy of our new *List 36: Chamber Music for Strings*.
There are three main sections: Duos to Octets without keyboard; two to five strings with keyboard (excluding trio-sonatas); trio sonatas. There is also a small fourth section of music for strings with one other instrument.

KEYBOARD PLAYERS
If you have just bought an early keyboard instrument, you will find our Keyboard Music Handlist very helpful, as it recommends music particularly suitable for the spinet, harpsichord, clavichord and forte-piano. There is also a brief section of music for beginners and a book list.

We can supply the music publications and records mentioned in this Journal.
Credit card customers welcome.

Music is our business all over the world.

CAMBRIDGE MUSIC SHOP
International Centre for Early Music
ALL SAINTS' PASSAGE, CAMBRIDGE CB2 3LT
Telephone (0223) 51786

possible composer, a suggestion which I advanced in *A Gift*. Be this as it may, the overriding, indeed, overwhelming effect of profound seriousness made by the motet in performance argues for a major composer.

Madrigals

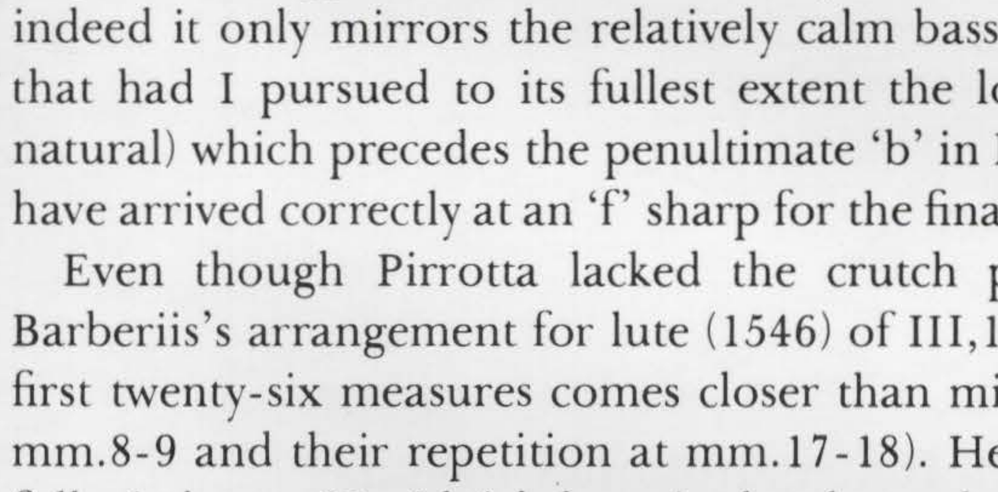
Reconstructing an altus for the shorter, four-voiced madrigals requires slightly different compositional procedures from those employed for the motets. With the exception of the imitative madrigals 7 and 23, reconstruction mostly means filling in the correct missing note of triadic homorhythmic harmony or of discovering the correct doubling.

A comparison of my reconstructions with those made by Nino Pirrotta[13] for three of these madrigals (III,7, 10, and 11) shows that we are both surprisingly accurate with respect to imitation, but go astray in different ways in non-imitative passages. Because of a long repetition in III,7, we reap the benefits of our good beginnings for some nineteen measures. However, we both underestimate the amount of activity in the altus (mm.25-26). Pirrotta chooses to rest in m.26.

The range of the altus in III,8 is not only smaller (an octave) than I had predicted, but the altus almost always fills in missing thirds (mm. 24^3 and 26^3). Both these features must now lead (a) to eliminating a fictive 'c' sharp I had prescribed for the cantus (m.12^4) and (b) to sets of parallel fifths by contrary motion with the bassus (mm.33^4-34^1 and 38^2-38^3), which I had avoided.

Our reconstructions of III,10 (Pirrotta's through m.22 only) are fairly close to the composer's opening conception of duetting pairs of voices, a technique then repeated (mm.15-16), although we both missed identical tritone suspensions for the altus (mm.7 and 10). Misled by the upward scalar momentum of cantus and tenor (mm.20-21), occasioned either by 'segue' or 'fugge' in the text, we composed an equally active altus, when indeed it only mirrors the relatively calm bassus. Hindsight now tells me that had I pursued to its fullest extent the logic of a sharp sign (i.e. a natural) which precedes the penultimate 'b' in Newberry's tenor,[14] I would have arrived correctly at an 'f' sharp for the final note in the altus.

Even though Pirrotta lacked the crutch provided by Melchiore de Barberiis's arrangement for lute (1546) of III,11, his reconstruction of the first twenty-six measures comes closer than mine to the original altus (cf. mm.8-9 and their repetition at mm.17-18). He even correctly arrived at a full triad at m.22 with 'c' sharp in the altus, whereas I, relying on Barberiis, opted for an open fifth with 'e'. However, neither the admittedly somewhat corrupt lute version, nor reconstructions by Pirrotta and myself reveal in m.8 something akin to what has elsewhere been termed a *Satzfehler*,[15] namely, the resolution of a dissonance into the same note already being sounded by another voice, here at the octave by the cantus:



Ex. 1: *Sì suave è l'inghanno,* mm. 8-9, *with original altus.* *(See XI, p. 59)*

NOTES

THE QUARTERLY JOURNAL OF THE

MUSIC LIBRARY ASSOCIATION

PUBLISHED IN SEPTEMBER, DECEMBER, MARCH, AND JUNE

One of the world's most respected journals of music bibliography, NOTES is a principal source of information on events and trends in music publishing. Its book lists, reviews and advertisements are an indispensable aid in maintaining contact with the international music publishing scene. NOTES' focus on strong articles relating to music archives, important manuscripts and bio-bibliographic studies is outstanding. Regular features include:

* *Book reviews*
* *Music reviews*
* *Index to record reviews*
* *Index to popular music reviews*
* *Lists of books recently published*
* *Lists of forthcoming books*
* *Informative advertisements*
* *Authoritative articles*
* *Lists of music recently published*
* *Communications, notes, queries*
* *Lists of reprints of music and musical literature*
* *Index to music necrology.*

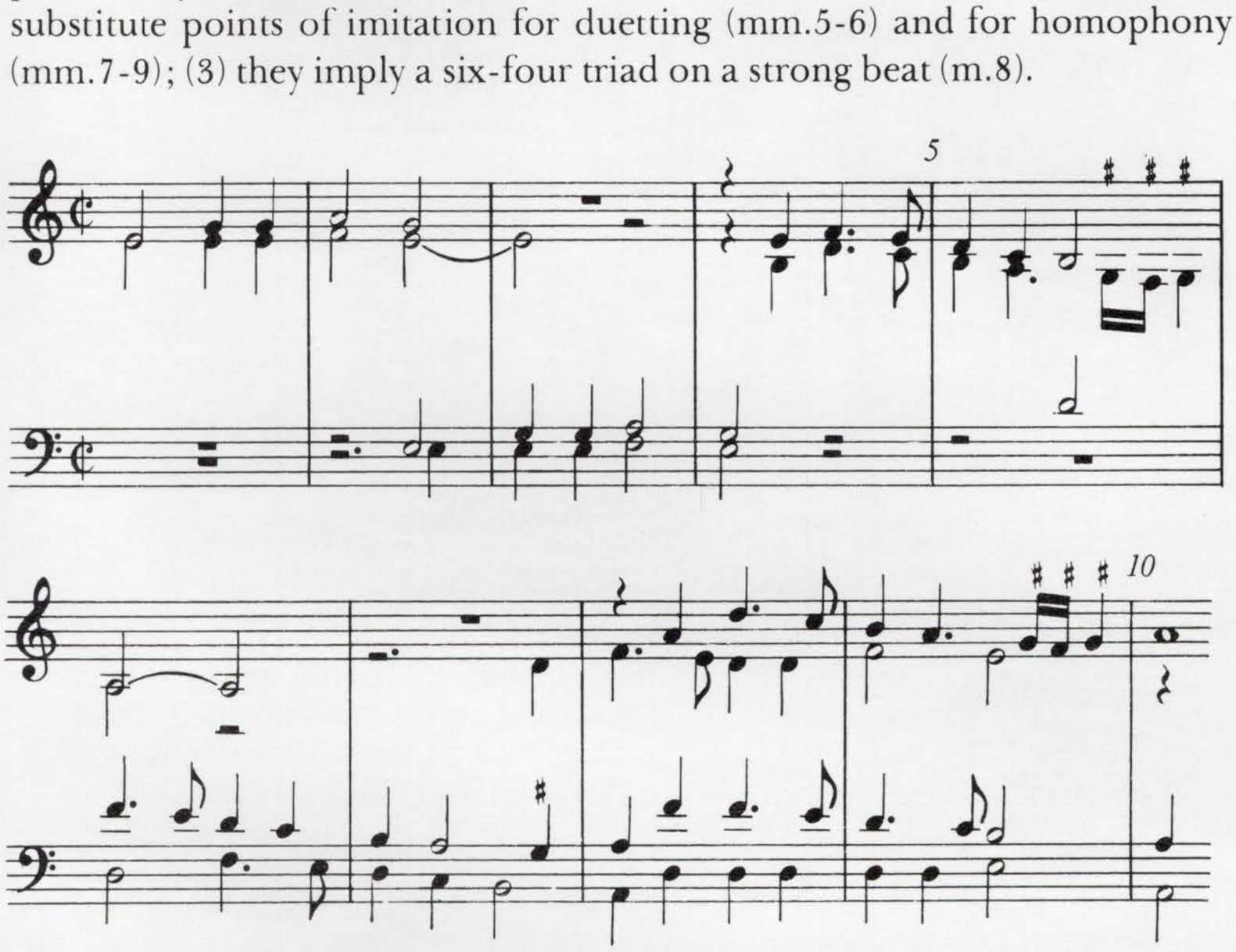
Membership in the Music Library Association ($8.50 a year for students, $16.00 for individual members, and $18.00 for institutions) includes a subscription to NOTES. Subscriptions to NOTES without membership are $14.00 for Individuals, $18.00 for institutions.

Make your check or money order payable to the Music Library Association and send to Nina Romani, Business Manager:

MUSIC LIBRARY ASSOCIATION
343 S. MAIN, ROOM 205
ANN ARBOR, MICHIGAN 48104

(A virtually identical passage appears in II,10, mm.7-8 and 9-10.) This tiny defect (if indeed defect it be), which Sparks shows as quite frequent in music of the period, is hardly sufficient to discount the probability that the anonymous composer is Verdelot. Skilful imitation among cantus, altus, and tenor at the close (mm.37-44) more than makes up for this blemish. Although the general outline presented by the lute arrangement alerted me to the imitation, I did not reconstruct it absolutely faithfully in all rhythmic details.

If III,11 furnishes a lesson in relying more on one's linear instincts than on hints provided by a lute arrangement, then III,16 provides a warning not to take a printed version as a facsimile of the original (XVI, p. 59), even one first printed only a half-dozen years later than the Newberry-Oscott partbooks. In *A Gift* I pointed out the considerable number of variants between the Newberry and Florence Conservatory MS 2495 partbooks on the one hand and the earliest printed versions from 1534 onwards on the other.[16] These variants show the printed editions altering and closing off Trissino's initial open-ended verse, thus changing it from a strophic to a non-strophic madrigal. The printed editions also considerably alter the musical presentation of the poem's first line. Comparison of the initial ten measures from the printed editions (here from RISM 1549-33) with the now corrected Newberry-Oscott-Florence Conservatory version (see Appendix) reveals not only a half-measure extension in the prints but also three defects in them: (1) they permit too early a *musica ficta* sharp on 'g' (m.5[4]) before the strong cadence (m.9), which the manuscript partbooks prevent by doubling the 'g' in cantus and tenor; (2) they incorrectly substitute points of imitation for duetting (mm.5-6) and for homophony (mm.7-9); (3) they imply a six-four triad on a strong beat (m.8).



Ex. 2: *La bella donna* by Verdelot, mm.1-10, from printed version (first edition, 1534)

Such clumsy alterations can hardly be ascribed to Verdelot, the composer of the madrigal. They do, however, point up the excellence of the manuscript partbooks as a source and reinforce my belief that the Newberry-Oscott partbooks are closely connected with Verdelot.[17]

William Byrd and his Contemporaries

The London Early Music Group

Directed by James Tyler

William Byrd
Motet: Libera me, Domine, et pone
Motet: Emendemus in melius
Motet: Haec dicit Dominus
Clarifica me, Pater

Richard Allison
Go from my Windoe
Anthony Holborne
The Widowes myte
William Byrd
Fantasia (a 3)
Thomas Lupo
Dance (Shews and nightly revels)
Anonymous
The Solemne Pavin
Daniell Bachiler
The Widowes mite
Robert Johnson
The Satyres Masque

Richard Allison
Lady Frances Sidneys Almayne
William Byrd
Fantazia (a 4)

Also featuring solos, ayres and consort and part songs by Byrd, Dowland, Morley, Jones, Hume, Cutting, Danyel and Ferrabosco.

Two record
box set
RL 25110

RCA

In III,20 some inaccuracies in my reconstruction arise from conceiving too small a range and postulating too high a tessitura. These and grammatical considerations caused me to avoid (incorrectly) two sets of parallel fifths with the tenor (mm.4-5 and 13). Like the tenor, the original altus is in the tenor clef and more freely crosses it than does my reconstruction. When the cantus descends as far as 'b' and 'a' below middle 'c', it is difficult to estimate how often the altus might legitimately cross it and thus become the highest sounding voice. In some cases (mm.24, 34^3-35^1) I made the correct decision; in others (mm.19-21, 38, and 43), not. In mm.30^3-32^3 I allowed the altus to rest because of what I incorrectly considered to be a duet between tenor and bassus, followed by another between cantus and altus. I did not suspect the altus would be added to tenor and bassus to produce a fauxbourdon-like series of descending parallel sixth chords. Such passages usually appear in the madrigals with texts about mourning and weeping[18] but 'Where each noble heart' hardly warrants such treatment. Thus my statement that no particular efforts are made in this madrigal to express the meaning of the text still stands.[19]

The reader of *A Gift* will recall an observation that the high quality of the poetry in III,23 had inspired in its composer an equally high quality of musical setting.[20] In my enthusiasm about this madrigal I introduced more points of imitation than did the composer (mm.9^4 and 56^2); in yet another place (m.51^4) by introducing a non-existent point, I both exceeded his uppermost limit by a whole step and forgot his capacity for pitch repetition (six consecutive 'e's), so frequent in Verdelot's motets and madrigals in these partbooks and in other works from his middle and late periods.[21] Paradoxically, I missed an opportunity for introducing a point of imitation, which so beautifully expresses the text (mm.18^2-21^2) and provides further evidence of the care lavished by the composer on this madrigal. At the unison between altus and tenor, this imitation not only crystallizes the image of 'recall', but its repetitive opening three notes also inseparably link these acts of recall with the 'sorrow' which always accompanies them. In light of this, perhaps I may be allowed a self quotation: 'altogether a first-rate setting by a master composer',[22] as well as a final verdict: this composer must be Verdelot.

[1] I wish to thank Professor Kellman, of the University of Illinois at Urbana, for his generosity in allowing me to make known his discovery. Thanks must also go to the Trustees of Oscott College, to the Reverends Frank Thomas, S.T.L., Rector, and David Cousins, and to Mr Anthony Bevan who has published a brief notice, 'A partbook belonging to Henry VIII', *The Oscotian* (October 1977).

[2] *A Gift*, I,6-7. On Tregian in prison, see P. A. Boyan and G. R. Lamb, *Francis Tregian, Cornish Recusant* (London and New York, 1955), pp. 84-104 and especially, pp. 114-123.

[3] *A Gift*, I,3-6. Printed volumes only from A to B, reaching some 1,257 items and including cross references to items later in the alphabet, appear in Norman P. Cummings, *The Music Library of Dr William H. Cummings* (London, 1910); no further volumes of this catalogue are known. A copy in the Alderman Library, University of Virginia contains interleaved blank pages, many having notations presumably by Norman Cummings himself.

[4] See Mary Francis Roskell, *Memoirs of Francis Kerril Amherst, Lord Bishop of Northampton* (London, 1903) and Amherst's obituary in *The Tablet, A Weekly Newspaper and Review*, vol. 62, no. 2263 (London, 1 September 1883), pp. 339-341.

[5] See William Greaney, *An Appendix to the Catalogue Containing a List of the Pictures, Curiosities, Books (not Library Books), Given to Oscott College since the 'Catalogue' was printed in 1880* (Birmingham, 1899), p. 5, items 700-703.

[6] No traces of sales' or auction catalogues remain as is the case with the tenor and quintus et VI partbooks (*A Gift*, I,3-4). Possibly he acquired the altus at the same time (between 1880 and 1883) as he did a *Pontificale Romanum* (Venice, Giunta, 1572), which had belonged to Sir John Lambert (1815-1892), well-known for his interest in early music.

[7] Greaney, op cit, p. 5, item 701.

[8] *Recusant Books at St Mary's, Oscott* in *The Oscotian*, 2 parts (1964 and 1966). The *Catalogue of the Bible Collections in the Old Library at St Mary's, Oscott c 1472-c 1850* in *The Oscotian* (1971), pp. vii-ix gives a short history of Oscott's book collections. Further, see Greaney, *A Catalogue of Pictures, Wood-Carvings, Manuscripts, and Other Works of Art and Antiquity, in St Mary's College, Oscott, 1880* (Birmingham, 1880), pp. 46-47.

[9] See *A Gift*, I, chapter 2: 'Florentine Origin: The Physical Evidence'. Further on the identification of the scribe, see Iain Fenlon and James Haar, 'Costanzo Festa, corpus e cronologia' to appear in the *Rivista italiana di musicologia*.

[10] ibid, I, 28 and 109.

[11] Owners of *A Gift* are invited to send for a free copy by writing to me at the Department of Music, University of California, Irvine, 92717, USA.

[12] *A Gift*, I, 80. On identifying Clement VII as the dedicatee (a theory rejected in *A Gift*), see Iain Fenlon, 'La diffusion de la chanson continentale dans les manuscrits anglais *c* 1509-70, to appear in *La Chanson à la Renaissance. Vingtième Colloque International d'Études Humanistes* (University of Tours).

[13] *Li due Orfei: Da Poliziano a Monteverdi* (2nd ed; Turin, 1975), pp. 156, 158, and 166.

[14] See *A Gift*, II, 346, note 6.

[15] See Edgar H. Sparks, 'Problems of Authenticity in Josquin's Motets', in Edward E. Lowinsky (ed.), *Josquin des Prez* (London, 1976), pp. 345-346.

[16] *A Gift*, I, 172-173 and II, 363, notes 3-11.

[17] ibid, I, 109, 193, and 200.

[18] ibid, I, 177.

[19] ibid, I, 173, note 71.

[20] ibid, I, 175.

[21] ibid, I, 149, 154, and 169.

[22] ibid, I, 176.

Series III no. 16 *La bella donna*

Trissino — Verdelot

Cantus
Altus
Tenor
Bassus

1. La bel - la don - na — 2. a cui do - na - ste il co -
1. La bel - la don - na — 3. a cui do - na - ste il co -
1. La bel - la don - na — 4. a
1. La bel - la don - na — 4. a

5

- re, a cui do - na - ste il co re,
- re, a cui do - na - ste il co - re, La qual fu sì cor -
cui do - na- ste il co - re, a cui do - na ste il co - re, La qual fu sì cor -
cui do - na - ste il co - re, a cui do - na - ste il co - re, La qual fu

10

La qual fu sì cor - te - se,
Che per sì ca - ro
- te - - - se,
Che per sì ca - ro
- te - se, Che per sì ca - ro don' vi die se stes - -
sì cor - te - se, Che per sì ca - ro don' vi die se stes -

15

20

don' vi die se stes - sa, Hor, che no - vel - la - men-t'al ciel' è

don'___ vi _____ die se stes - sa, Hor, che no - vel - la - men-t'al ciel' è___

- sa, Hor, che no - vel - la - men-t'al ciel' è

- sa, Hor, che no - vel - la - men-t'al ciel' è

7.

25

gi - ta, Sciol - ta di quel - la spo - glia, Che fu re - fu - gio et sol

___ gi - ta, Sciol - ta, di quel - la___ spo - glia, Che fu re - fu - gio et sol

8.

gi - ta, Sciol - ta di quel - la spo - glia, Che fu re - fu - gio et sol

gi - ta Sciol - ta di quel - la spo - glia, Che fu re - fu - gio et sol

30

del-li oc - chi vo - stri, Si vol - ge a die-tr'et sen - t'il du - ro pian - to, Che

9.

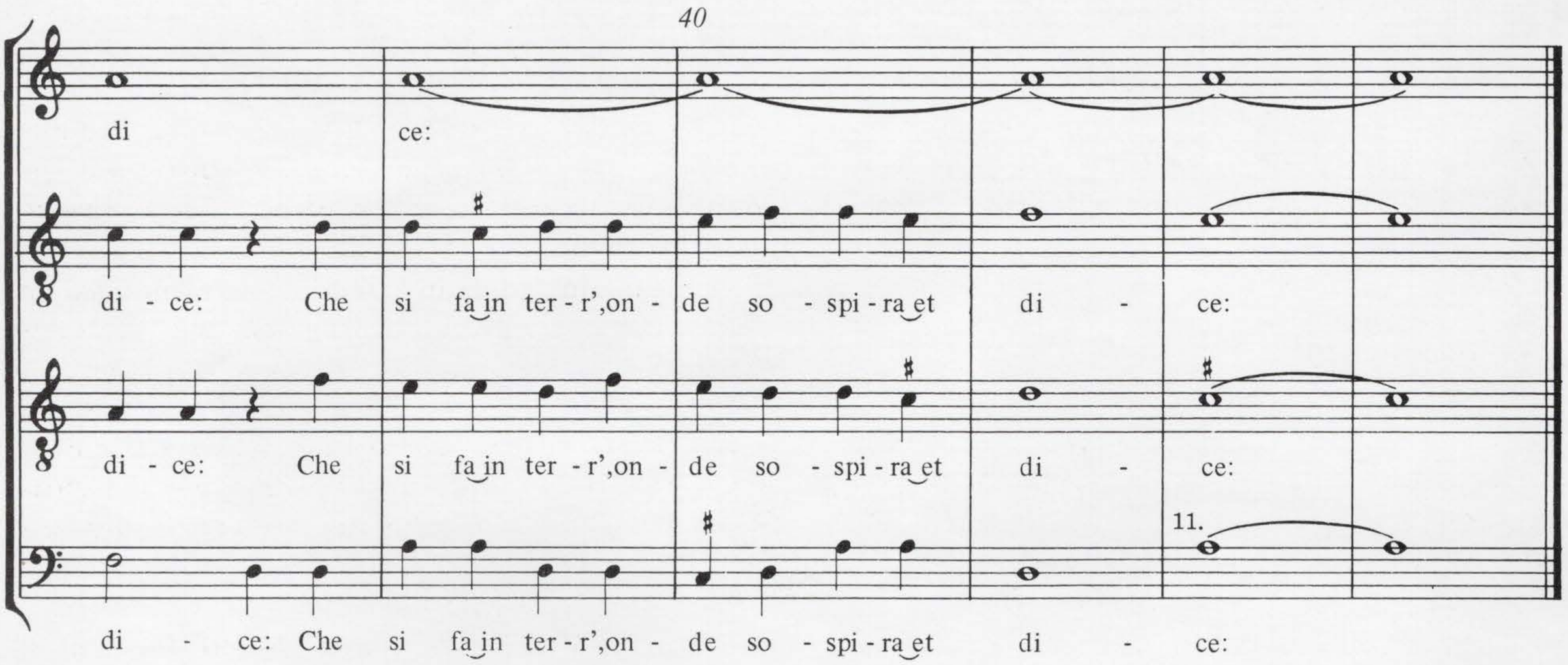
del - li oc - chi vo - stri, Si vol - ge a die-tr'et sen - t'il du___ ro pian - - to, Che

10.

del - li oc - chi vo - stri, Si vol - ge a die - tr'et sen - t'il du - ro pian - to, Che

del - li oc-chi vo - stri, Si vol - ge a die - tr'et sen - t'il du - ro pian - to, Che

35
si fa in ter - r',on - de so - spi - ra et di - ce; Che si fa in ter - r',on - de so - spi - ra et
si fa in ter - r',on - de so - spi - ra et di - ce: Che si fa in ter - r',on - de so - spi - ra et
si fa in ter - r',on - de so - spi - ra et di - ce: Che si fa in ter - r',on - de so - spi - ra et
si fa in ter - r',on - de so - spi - ra et di - ce: Che si fa in ter - r',on - de so - spi - ra et


40
di ce:
di - ce: Che si fa in ter - r',on - de so - spi - ra et di - ce:
di - ce: Che si fa in ter - r',on - de so - spi - ra et di - ce:
11.
di - ce: Che si fa in ter - r',on - de so - spi - ra et di - ce:

1. For textual variants, see *A Gift*, I, pp. 172 and 179.
2. RISM 1536 - 7 and 1537 - 10 = Oscott's altus (mm. 4 - 6)
3. 1536 - 7 and 1537 - 10 = Newberry's cantus, an octave lower (mm. 4 - 6)
4. 1534 - 16, 1536 - 7, 1537 - 10: tenor and bassus differ from Newberry and from Florence, Bibl. Conserv. MS 2495 (mm. 5 - 9)
5. 1537 - 10: minim on A.
6. 1536 - 7 and 1537 - 10: two minims on D.
7. C sharp only in Newberry
8. B sharp (= natural) only in Newberry and Florence MS 2495.
9. G sharp only in Oscott
10. 1536 - 7 and 1537 - 10: two minims, dotted minim, semiminim on C, B, A, G.
11. Modena, Bibl. Est. MSϒ. L.11.8: octave lower

The mysterious cornamuse

DOUGLAS MACMILLAN

Modern reproduction by Moeck

The cornamuse is frequently played in early music ensembles, and all who are familiar with renaissance wind music will recognize its gentle buzzing sound, softer than the crumhorn but louder than the flute or recorder. Yet this instrument is something of a mystery to the historian of music, for no original examples or illustrations of it exist today. There are several descriptions of the cornamuse in writings of the Renaissance, but the various terms used in this literature have caused some confusion. It is the purpose of the present article to disentangle the confused knot of instruments bound in this group, and to place the cornamuse in its rightful historical perspective.

Terminology

The terms encountered include cornamuse, cornemuse, dolzaina, dulzaina, dulzian, and dulzayna. Other related terms which require clarification are douçaine and dulcian.

The cornamuse itself is mentioned by several writers, the most important being Michael Praetorius (*Syntagma Musicum*, 1618). His description is the basis for most modern reproductions, for he describes the cornamuse in some detail; he goes on to say that the tone is softer and sweeter (*lieblicher*) than that of the crumhorn. The instrument he described had no keys (there is no mention of the sliders found on bass crumhorns) and was built in the four sizes of soprano, alto, tenor, and bass, the compass of the family ranging from F on the bass to c″ on the soprano. The singer Massino Trojano, who worked with Lassus at Munich in the late 1560s, mentions the cornamuse and distinguishes it from the dolzaina (see below) but gives no description of the instrument. Anthony Baines has pointed out, however, that Trojano may be referring to the crumhorn, for a German woodcut of a 1568 wedding shows a crumhorn in a mixed wind band. The inventory of instruments in the royal palace at Madrid (1602) mentions 'cornamusas' in various sizes, and the Rosenberg inventory of 1600 (quoted by Moeck in *Zur Geschichte von Krummhorn und Cornamuse*, 1971) distinguishes between bent and straight crumhorns; it would seem likely that the latter were cornamusen. Cerone (1619) compares the tone of the cornamuse with that of the sordun, a double-reed instrument without a windcap.

The word 'cornemuse' is a bagpipe term, and has been used as such since the 14th century. Although this instrument has no direct connection with the windcap cornamuse, the term is of both literary and historical interest, and has appeared erroneously on modern concert programmes to describe the corn*a*muse. The 'cormuse' is mentioned in Thomas Malory's *Morte d'Arthure* (1350-1400) and in John Gowan's *Confessio Amantis* (1390-93) there is a reference to the cornemuse being played with bombard, clarion, and schallemele (shawm). Other Middle English references abound and the terms 'cormyse' and 'cornemose' are also encountered. The combination of bagpipe and shawm persists today in Italy, where the folk bagpipe ('zampogna'—in Sicily called the 'cornamuse') is sometimes played with the ciamarella, a small shawm often called the 'cornamusina'.

The dolzaina (dulzaina, dulzian) is mentioned in several inventories of the 16th and 17th centuries (Fuggersche Musikkammer, Grazer Instrumentenkammer and the Innsbruch Inventar) but it is not always clear whether this instrument is like a straight crumhorn (i.e. a cornamuse) or whether it is an instrument of the kortholt/sordun variety. It could also be a type of bassoon precursor, for Praetorius used the term 'dulzian' as a general German term for bassoon.

Zacconi (1596) writes of a keyless dolzaina with a compass of a ninth (that of the crumhorn and cornamuse), but this limited compass could be extended upwards by the addition of two keys. The term 'dulcian' has no connection with the windcap family of instruments, for it is a one-piece bassoon precursor. In England this was known as the curtal and its bass form became well-known in Germany as the chorist-fagott.

The Madrid inventory of 1602 also includes a 'crook shaped dulcayna of boxwood', which was probably a crumhorn. The name 'dulcayna' appears in the Spanish *Diccionario de Autoridades* of 1726, wherein it is described as a soft oboe. This dictionary describes the cornamuse as 'a large metal trumpet'!

One further term requires clarification, and that is

FEATHERS

We have a quantity of feathers available which are surplus to our requirements suitable for use as harpsichord plectra. The resultant tone is much more pleasing than plastic.

Also easy-to-follow

INSTRUCTIONS

on how to quill a harpsichord properly using feathers.

Stamped and addressed envelope, please, to:

WILLIAM MITCHELL
HARPSICHORDS
FIRCROFT HOUSE
CHRISTCHURCH ROAD
BOSCOMBE
DORSET
ENGLAND

BOURNEMOUTH (0202) 39074

Handmade copy of a flute by Cahusac with silver key and ivory rings. In satinwood, blackwood or rosewood.

£175.77 inc. VAT

with corps de récharge in de luxe case **£225.00 INC. VAT**

STANLEY TOULSON
& Co.

133 High Street
Farnborough
Orpington
Kent BR6 7AZ

Tel. Farnborough
57770

'douçaine' (Latin 'dulcina'), an important medieval instrument. Whereas it is probably unrelated in type to the cornamuse, it may well represent the medieval soft reed instrument ('bas' instrument) as opposed to the loud ('haut') shawm. A late 14th-century French poem, 'L'echo amourex', describes it with the soft instruments—'but when less noise is required, one plays tabor pipes, flute, and douçaines which are soft and sweet'. Tinctoris (in *De inventione et usus musicale*, 1487) talks of a tibia (probably a type of shawm) called dulcina on account of its softness of tone—'Illa tamen quam dulcinam a dulcedine sua nominat'. This is a soft instrument having seven holes at the front and one at the back, like a recorder. Although the actual douçaine is something of a mystery, it is often mentioned in literature of the 14th to 16th centuries and it seems reasonable to speculate that it was the medieval soft reed instrument which preceded the soft reed instrument of the Renaissance, the windcap cornamuse.

The cornamuse in the Renaissance

It is surprising that there are no surviving specimens of the cornamuse, or even illustrations of the instrument. The crumhorn, its nearest relation, is shown in several paintings and engravings of the period; thirty-three instruments and four pieces of music actually specifying it are extant. There are some illustrations of the rauchspfeife, and many of the shawm, cornett, and sackbut. The only description of the use of the cornamuse comes from Trojano, who gave details of the band which played at the wedding banquet of Albert V of Bavaria and Renée de Lorraine in 1568. During the sixth course of the meal recorder, lute, cornamuse, mute cornett, viol, flute, and harpsichord played, while during the seventh course music was performed by three groups of instruments—one of viols, one of recorders, and one of dolzaina, cornamuse, flute, and mute cornett. In the finale there were eight viols, eight viole da braccio, and eight wind instruments including cornamuse, dolzaina, fagotto, cornetti, flute, and sackbut.

The cornamuse today

The present-day reconstructions of the cornamuse are based on the descriptions given by the renaissance authors together with a certain amount of necessary historical conjecture. In most instruments fibreglass reeds are used, but some makers are now fitting cane: keys are sometimes added to increase the upward range of the instruments, which are mostly built in the keys of F and C. Körber makes a 'dulzaina', which is similar to other makers' cornamusen.

In view of the paucity of references to the cornamuse in renaissance writings and the concomitant lack of illustrations, it would seem that the instrument was infrequently used. Of the windcap instruments, the crumhorn appears most frequently in contemporary sources, but the reed instruments were much less commonly used than the flute, recorder, cornett, and sackbut. I believe that the windcap instruments were not used as often in the 16th century as they are by the 'renaissance ensembles' of the 20th century. These instruments have a place—indeed a unique place—in the performance of renaissance music, but they should not be over-used. The singing tone of the cornamuse blends well with other soft reed instruments, the recorder, and the human voice, and we should indeed be grateful to those who have painstakingly reconstructed this sweetest and most mysterious member of the family of windcap instruments.

Notes and corrections

We have just received from Madame Sylvette Leguy, transcriber of the new edition of Machaut by Le Droict Chemin de Musique, a reply to the article by Stanley Boorman published in the October edition of *Early Music*. Madame Leguy's comments will be published in April.

The distributors of Paulus Matthysz *'t Uitnement kabinet, Volumes 7 and 9* edited by Rudi A. Rasch (Saul Groen, Amsterdam, 1974) and reviewed in our last issue, are Alfred A. Kalmus Limited.

There is a correction to the prices given for the Lute Society's booklets reviewed in the October issue. No. 2 *Gut-strung Plucked Instruments Contemporary with the Lute* is £1.25 (75p to members) but No. 3 *Wire-strung Plucked Instruments Contemporary with the Lute* is £1.65 (£1.00 to members).

Essential reading!

THE REGISTER
of
EARLY MUSIC

£1.50 ($4) from Journals Department, Oxford University Press, Press Road, London NW10 0DD, England.

Stainer & Bell

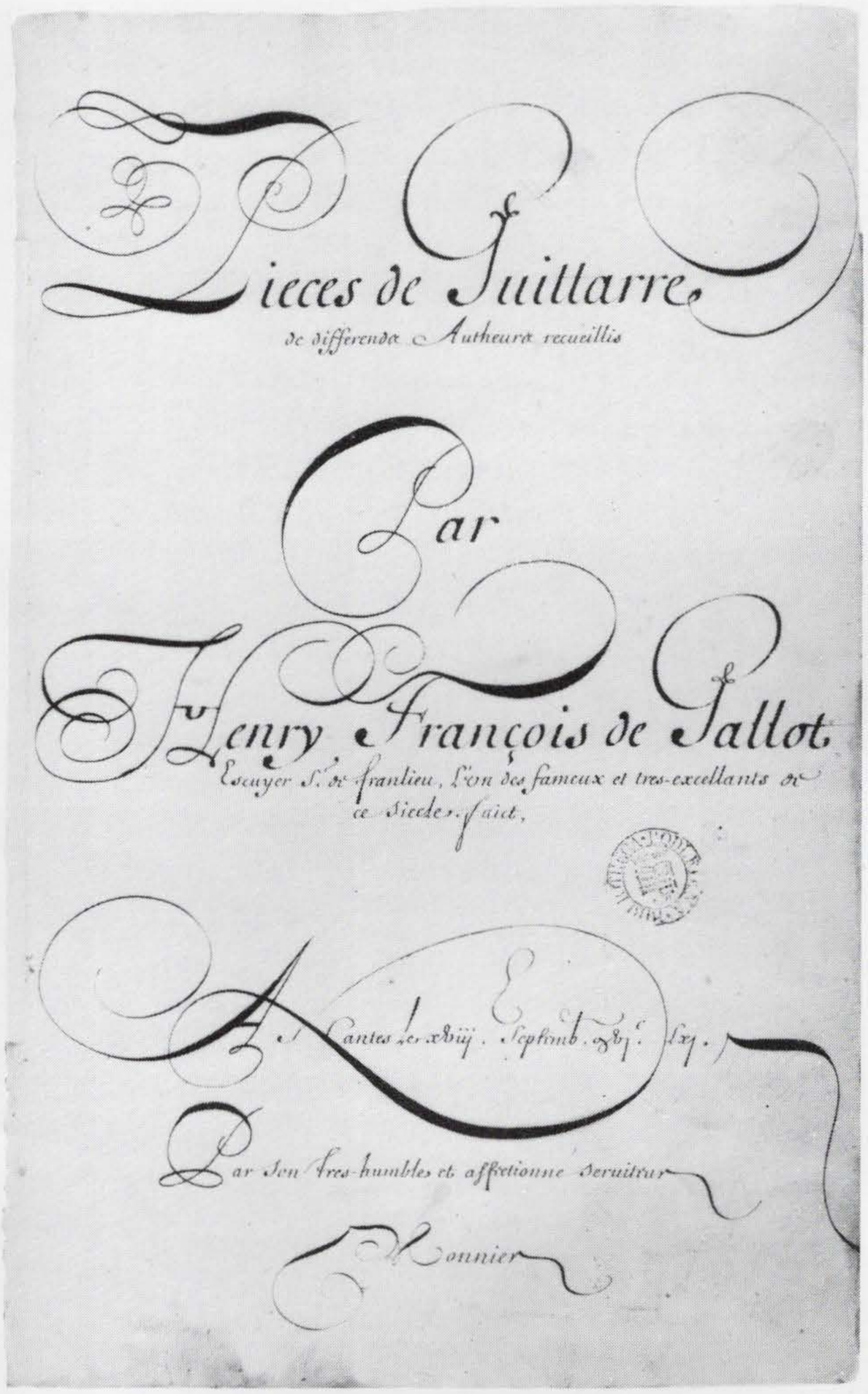
Long established as publishers of early English music

Major series:	**Latest volume:**
MUSICA BRITANNICA British music since the Middle Ages. An outstanding collection of 40 volumes, with many performing parts separately available.	Volume XL: *Music for Mixed Consort* Edited and reconstructed by Warwick Edwards. Music of great charm from the late Elizabethan and early Jacobean periods.
EARLY ENGLISH KEYBOARD MUSIC An unrivalled performing edition of more than 30 volumes.	Maurice Greene *A Collection of Lessons for the Harpsichord* An elegant facsimile reproduction, introduced by Davitt Moroney.
THE ENGLISH MADRIGALISTS Begun in 1913 by Edmund H. Fellowes, the 37 volumes are constantly up-dated in the light of new information.	Volume 8: John Farmer *Madrigals to Four Voices* (1599) Revised by Davitt Moroney.
INVITATION SERIES A popular invitation to the performance of MADRIGALS, MEDIEVAL MUSIC and PARTSONGS.	*Madrigals 11:* Orlando Gibbons *Medieval Music 4:* Music of the mid-fifteenth century.
THE ENGLISH LUTE-SONG Covers almost every known collection.	*Songs from Manuscript Sources* Edited by David Greer. (Available autumn 1978.)
ENGLISH SOLO SONG Anthologies of the best of English song-writing.	*Early Georgian Songs* Edited by Michael Pilkington. In two volumes, for medium and high ranges.
THE BYRD EDITION A completely new edition, which will eventually replace Fellowes' 'Collected Works'.	Volume 1: *Cantiones Sacrae* (1575) Edited by Craig Monson, in accordance with the needs of present-day performers and scholars.
EARLY ENGLISH CHURCH MUSIC Music from the Norman Conquest to the Commonwealth.	Volume 19: Christopher Tye I *English Sacred Music* Transcribed and edited by John Morehen.

Stainer & Bell Ltd, 82 High Road, London N2 9PW, England
USA: Galaxy Music Corporation, 2121 Broadway, New York, NY 10023

The de Gallot guitar books

DONALD GILL


Pieces de Guittarre
de differends Autheurs recueillis
Par
Henry François de Gallot
Escuyer S.r de Granlieu, l'un des fameux et tres-excellants de
ce Siecle. fait.
A Nantes Le xxbiij. Septemb. 16[illegible] 1[illegible].
Par Son tres-humble et affectionne Seruiteur
Bonnier

Title page of the de Gallot guitar books. All illustrated by courtesy of the Bodleian Library, Oxford

The subject of this article is an MS volume, shelf mark MS.Mus.Sch.C94, of unknown provenance, in the Bodleian Library, Oxford. It contains well over five hundred pieces, nearly all for guitar, of the period 1660-84. The guitar, then known as the Spanish guitar (although most of its serious musical development took place in Italy, and secondarily in France) was used widely in the 17th century for song accompaniment, solo music, dance music and as a continuo instrument. Much guitar music was published, especially in Italy, and it is significant that the Spaniard, Gaspar Sanz, studied the guitar there. A very influential professional guitarist, Francisco Corbetta, born in Padua about 1615, taught Robert de Visée, guitarist in the French court, and later was in the Duke of York's household, being Princess Anne's 'Guytarr Master', for which he was awarded a salary of £100 per annum in 1677.

The Duke of York was a 'passable performer' on the guitar (*Memoires du Compte de Grammont*) but the Duke of Ormonde's grandson, Lord Arran, 'rivalled Francisco himself' and his sister 'had the best guitar in England' (same source). Ormonde's son, Thomas Earl of Ossory, also played 'on the guitar and lute' (Sir Robert Southwell, quoted in *Dictionary of National Biography*). It is clear that the Restoration court brought with it to England more than the familiar four-and-twenty violins of music history.

The guitar vogue was not merely a court phenomenon, however. As early as 1643 the accounts of the Earl of Rutland mention the 'gittar man' who taught the Lady Francis, and the Lely painting *The Duet*, of a guitar player and a singer, is dated 1656. Evelyn records in his diary hearing Mdme la Varenne (Lavaran) sing in both French and Italian to the guitar in 1651 and 1653, and Roger North mentions the guitar in several of his writings, mainly in an accompanying or continuo context. Samuel Pepys's four fine books of songs with written-out accompaniments for guitar, compiled for him by his guitar teacher Cesar Morelli, still exist in the Pepys Library at Magdalene College, Cambridge.

The *London Gazette* helps to fill out the picture. In the issue of 3 November 1690 the following notice appears: 'Benjamin Garret, having been from London above twenty five years and now being returned, instructs in playing upon the Gittar, either by Letters [tablature] or Notes [staff notation] at his lodgings . . . next the Bull Inn . . . in Holborn . . .', and on 2 May 1700 Monsieur Desert advertises 'several extraordinary fine and good guitars of all sizes and prices to sell from 30gns to 30s a-piece, some very good for singing: with very fine lessons of Francisco Corbet's, never made Publick, and other new lessons, some for two Guitars, or a Guitar and a Flute or Violin, in Two

Parts . . .' (I am indebted to Roger Short for these extracts).

The de Gallot volume is of French origin but has obvious connections with the Restoration court. It is made up of two entities, a large MS book which has been bound with a much smaller MS book and also two pages of MS lute music, all in the same hand.* The small book contains 64 pieces for guitar, and it has been bound as ff. 140-147 and ff. v-x, thus forming the closing and opening pages of C94. The large book contains 522 pieces for guitar, 5 songs with guitar, 7 pieces for mandore, 12 for theorboed guitar and 6 guitar trios. There are also a few vocal and instrumental pieces in staff notation, plus some didactic material, in the large book. It is obvious, therefore, that C94 is a major source of 17th-century guitar music.

The large book

The title page reads *Pieces de Guitarre/de differendes Autheures recueillis/Par Henry François de Gallot/Escuyer S. de franlieu, L'un des fameux et tres excellants de/ce siecle. faict,/A Nantes Le xviij. Septemb. xvjc.lxj./Par son tres humble et affectionné serviteur/Monnier.*

On the next two pages are three poems of conventional praise addressed to Monsieur de Gallot, referring to his playing of both lute and guitar. Then follows a page prepared for tabling the sharp and flat guitar alphabet symbols, but not filled in. The music proper then starts, on sheets ruled with twelve five-line staves, the first stave on each sheet being indented. The folios were numbered by the scribe and should total 140. He made a mistake at f.82 and numbered it 81. From that point on the foliation continues one out. There is an illegible entry in brackets by the erroneous 81, so the mistake was presumably not noticed until the numbering had been completed.

The first music sheet proper contains the guitar alphabet in French tablature, although the scribe has written 'L'Alphabet,/De la Guitarre La/Methode Francoise, &/Italienne/1660'. The flourishes are so sweeping that there is simply not room for the Italian version as well. A pageful of tablature chords follows on the verso. Folio 2 contains the common guitar tuning and fifteen variant tunings. The verso contains the index and reveals the intended structure of the book. As in many lute books of the period, the pieces were to have been arranged according to key, but in this case the alphabet system was used. It was intended to allow five sheets for each symbol. The plan was largely followed as the book developed, but eventually infilling resulted in a certain amount of disorder. Up to f.100 the standard tuning is used. This covers the alphabet to S, but there is a note that there are very few pieces from P onwards in this tuning.

From f.100 onwards most pieces are in *avallée* tunings, which make the more difficult keys represented by the latter part of the alphabet easier to finger. There is also a series of chaconnes and passacailles in normal tuning in the different keys, as found in some of the printed books of the period.

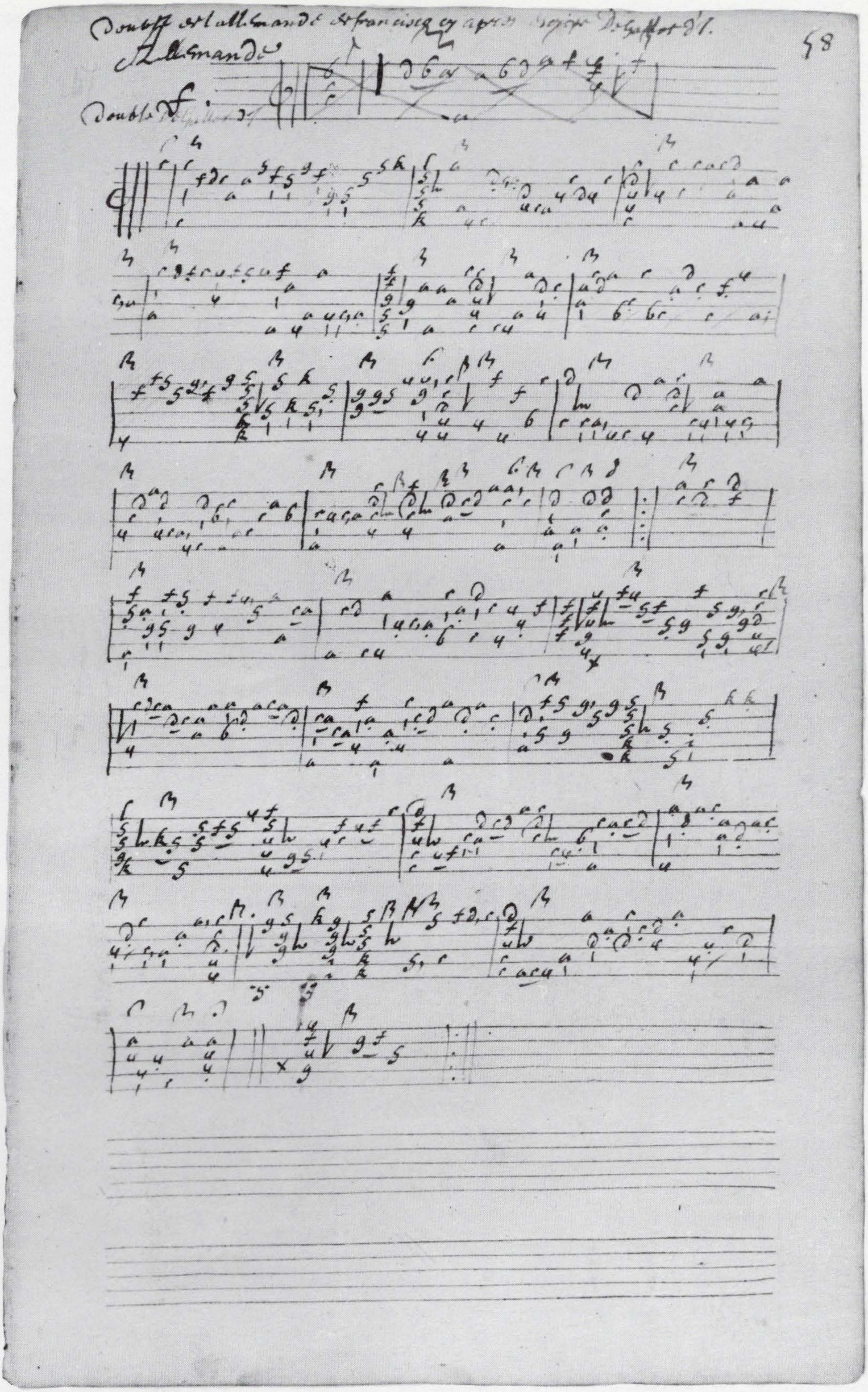
The majority of the guitar pieces are preludes, allemandes, courantes, sarabandes, passacailles or chaconnes, and gigues. There are, for example, 59 preludes, 105 allemandes, 84 courantes, 103 sarabandes and 87 passacailles or chaconnes, so that the number of different suites in various keys that can be performed is enormous. The remainder of the pieces are French, English, Spanish, Italian and Scottish tunes, the pavanne (Spanish) and folies, a tombeau for Charles de Gallot, one menuet, an echo, two carillons and a few other instrumental arrangements, plus 5 songs with guitar accompaniment.

One hundred and sixty-six pieces are attributed to a number of composers. Top of the list is Corbetta, with no fewer than 75 pieces, mostly indicated by a lowercase 'f', but sometimes 'Francisco' or 'fr.C.' is written. Among these pieces are the sarabande *La Stuart*, the allemande *La mort du Duc de Glocester*, the sarabande *La Victoire* and the allemande *Du Duc de Bouquinkan*, all of which are in the 1671 edition of *La Guitarre Royalle*.

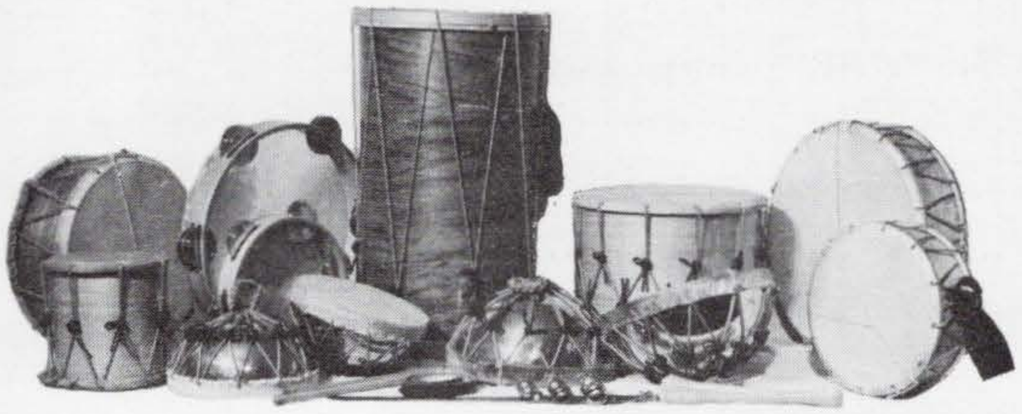
After Corbetta the most frequent attributions are to various de Gallots. De Gallot d'Irlande has 43 (one says 'par moy de Gallot d'Irlande'), de Gallot d'Angleterre has 13, de Gallot V (vieux?) also has 13, de Gallot Cadet has one and there are three unspecified de Gallot attributions. Eight pieces are attributed to A.M., two to Du fault (the well known lutenist), two to Mr Talbot, one to Mr T, one to Clement, one to Arkangelo, one to R. Charpe and one to Mr Marske.

* Large upright folio; X+150 leaves. Originally probably 18 gatherings (1-13^{8}, 14-15^{6}, 16-18^{8}), W.M. grapes (not found in Heawood), regularly ruled with 12 5-line staves, the first indented. In front was a quire of 6 (fol. 1 pasted to cover, fols. 4 and 6 missing), and at the end one bifolium of the same paper, w.m. fleur-de-lys plus counter-mark IHS, resembling Heawood 1785, not ruled. Inserted at the beginning is a quire of 6, w.m. fools' cap and initials H.G., resembling Heawood 2012, countermark PB. Inserted at the end is a quire of 6, W.M. fools' cap, somewhat resembling Heawood 1997, no countermark, plus 2 additional leaves of the same paper as the first inserted quire, all ruled with 10 5-line staves, red marginal ruling; plus one leaf, [counter-mark] I.P., ruled with 8 6-line staves, red marginal ruling.

Brown calf binding. Paper label on spine is much blackened, but seems to include the word 'luth'.



An allemande by Corbetta with doubles *by de Gallot d'I[rlande]*



MEDIEVAL & RENAISSANCE PERCUSSION

by PAUL WILLIAMSON

Nakers, Tabors, Side Drums, Timbrels and Cast Pellet Bells on Wrist Straps

Available from the maker at:

'The Red Last'
Shepeau Stow
Whaplode Drove
Spalding
Lincolnshire

Telephone: **Whaplode Drove 518**

MEDIEVAL FIDDLES (VIELLE)

Based on illustrations in the Hans Memling panels. Made from sycamore with walnut fittings.
Soprano £125
Alto £150

Bows £25 and £30
Cases £15 and £20

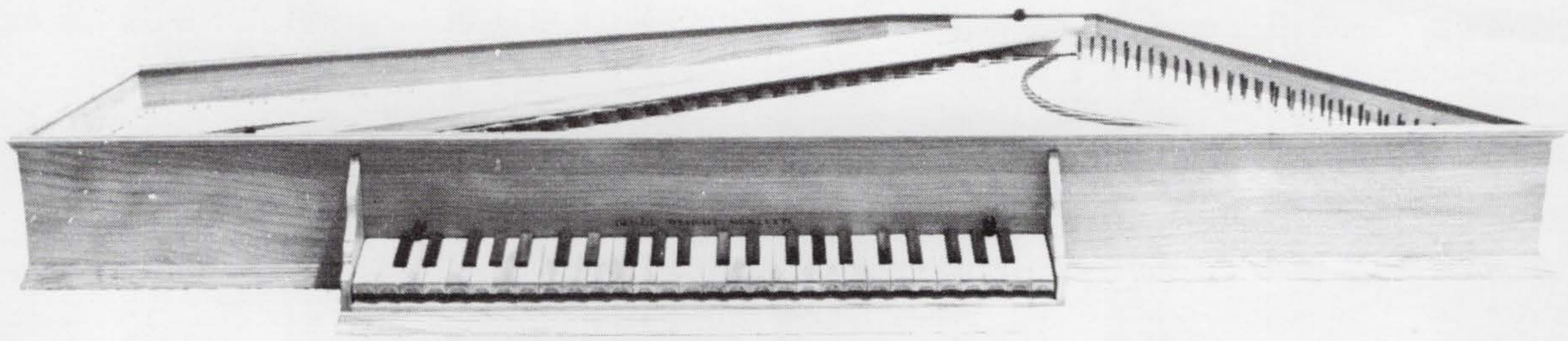
AVAILABLE FROM STOCK
freight, insurance, etc, extra.

Richard King

Ashgrove, Cwmduad, Carmarthen, Wales.

Italian Keyboard Instruments

HARPSICHORDS VIRGINALS CLAVICHORD



DENZIL WRAIGHT

HARPSICHORD PLANS

Are available for an Italian harpsichord together with a manual describing in detail construction for the amateur maker.

1 Aston Street
OXFORD OX4 1EW

The de Gallots in this book cannot be identified with the members of the family mentioned in *Grove*, but I have not been able to pursue this problem further. One suspects from internal evidence that de Gallot V and de Gallot d'Angleterre may be the same person. The date 1664 is given for pieces with both ascriptions, and there are stylistic similarities. No later dates occur with these names.

De Gallot d'Irlande stands out because of his involvement with the guitar trios, because he set words to a gavotte, and there are at least four Corbetta pieces with *doubles* or additional couplets by him. His dated pieces run from 1670 to 1680. It is tempting to suggest that he was the guitar man in the Ormonde household, if the Compte de Grammont's *Memoires*, with their references to Lord Arran's skill on the guitar and his sister Lady Chesterfield's possession of 'the best guitar in England' can be relied on. This would explain his nickname, and also the large number of Corbetta pieces in the book, as both would have been at Court together in the 1660s and 1670s. Presumably he is also the Henry François of the title page.

Beside the great mass of music there is other material of interest. On f. 88v are instructions for tuning an eleven-course lute from a guitar! It works out as the D minor tuning. On f. 138 is 'A way to tune severall Chitarrs to play in consort', which is a translation of the paragraph in Foscarini's *Il Primo Secondo e Terzo Libro della Chitarra Spagnola* on the tuning of bass, mean and treble guitars to play together. The bass guitar is one tone below the mean and the treble a fourth above it. A vital comma is missing in the translation, as in the original. This page also contains 'A Rule how to tune and play uppon severall Guitarrs to the number of twelve' . . . again for 'great, meane and trebble Guittars'.

The guitar trios

There are six trios for equal guitars in the large book, all by de Gallot d'Irlande. They are all sarabandes and two have words in addition. Three have footnotes referring to a lute part (e.g. 'Allez au page 94 pour les parties sur le luth'). There must have been a companion lute book to this volume. (On f. 48v is a reference to a lute version of a Corbetta allemande 'au feuillet 142' . . . presumably in the same book.) One trio also has the treble and bass parts written out in staff notation beside the tablatures.

The theorboed guitar

Twelve pieces for 'la guittare Theorbée' are written out on ff. 100v to 101v. They are courantes, sarabandes, a ballet, an *Air Italien* and a piece called *Tricotins*. They require five-fingered courses and seven open basses tuned diatonically. Two different tunings of 'chordal' type are required for these twelve pieces, 'the fingered courses being tuned to nominal *c e g c' e'* or *c e♭ g c e♭*, with the open basses to the appropriate scale down to *G*. If this is the correct working out of the tuning from the tablatures (tuning instructions are not given in the MS) the first four basses and the fourth and fifth courses 'overlap', which is unusual. In the tablatures the fourth and fifth courses are in fact not often played and are rarely fingered.

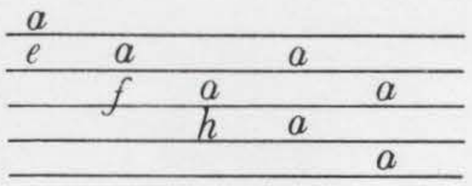
As far as I am aware, little is known about the theorboed guitar. A drawing of the neck and pegbox of a late example in the G. Thibault collection is to be found in A. Berner *et al., Preservation & Restoration of Musical Instruments* (London, 1967). More important are the measurements of the length and width of a 'chitarra tiorbata' neck, with seven basses, in the Museo Stradivariano, Cremona (see Frisoli, *Galpin Society Journal* XXIV, 1971).

The mandore pieces

The mandore was a descendant of the ancient, small, round-backed family of plucked instruments which were originally carved from the solid. In the 17th century it was usually of built-up construction, like a small lute, and had four or five single or double courses tuned typically in fourths and fifths. It was played with a quill plectrum or with the fingers. In this book the tablatures indicate the latter technique.

They are on ff. 131 to 132, and consist of a gigue, three courantes and three sarabandes. They are for a five-course instrument and the following tuning is given:

Ex. 1



It is, however, necessary to lower the treble string a semitone for the courante on f. 132 and raise it three semitones for the sarabande on f. 131v.

The nominal tunings are therefore *c f c' f' a♭', a'* or *c''*, and are based on one of the standard tunings for the five course mandore.

The *avallée* tunings

I have only identified seven variant tunings in the actual music. As already mentioned, their object seems to be to ease the left hand fingering in the more difficult keys. One of these tunings is dated 1660, and

Broude Brothers Limited

Scholarly Editions

Luca MARENZIO: **The Secular Works**, Volume 7
Madrigali a quattro, cinque e sei voci (1588) *25.00*

Marin MARAIS: **The Instrumental Works**, Volume 1
Pièces à une et à deux Violes (1686 - 1689) *47.50*

Dietrich BUXTEHUDE: **Dietrich Buxtehudes Werke**
(Reprint of the 1925-58 edition) *8 volumes, wrappers* *375.00*

Monuments of Music and Music Literature in Facsimile

Henry PURCELL: A Choice Collection of Lessons for the Harpsichord or Spinnet (London, 1696) *(MMMLF I/26)* *22.50*

Jacques Champion de CHAMBONNIERES: Les Pièces de clavessin (Paris, 1670) *(MMMLF I/3)* *25.00*

Jean-Baptiste CARTIER: L'Art du violon (3me édition, Paris, c. 1803) *(MMMLF I/14)* *47.50*

Ottaviano PETRUCCI: Canti *B* numero cinquanta (Venice, 1501/2) *(MMMLF I/23)* *25.00*

Gottlieb MUFFAT: 72 Versetl Sammt 12 Toccaten (Vienna, 1726) *(MMMLF I/18)* *25.00*

PARTHENIA (London, 1612 - 1613) *(MMMLF I/11)* *22.50*

Send for complete catalogs.

Broude Brothers Limited

56 West 45th Street/New York, N. Y. 10036

Copy of the unsigned Spanish harpsichord from the Courtauld Gallery.

ROBERT GOBLE and SON

Makers for half a century

HARPSICHORDS
CLAVICHORDS
SPINETS

GREATSTONES, HEADINGTON, OXFORD

most of them have a date of ascription, as though the invention of a new tuning was an achievement to be prized. Some even have an exact date, e.g. 'ton de Gallot d'I le 19 Mars 1676'. One wonders what sort of a session resulted in this particular 'accord' that was identified so precisely.

The tablature

French tablature on five lines is used. Strummed chords are indicated in the usual way by placing the time flag after the chord pointing up or down from the top line according to the direction of strumming. Trills are indicated by a sign like a comma, or sometimes a small cross. The comma probably often indicates a simple 'pull-off' as well. A forefall is indicated by the usual sign like a slur beneath the note involved.

The right-hand thumb is indicated by a short vertical line under the note, and the thumb was often used on the third and second courses. Complicated rasguedo 'batteries' occur in some of the chaconne and Folies variations. Left-hand slurs are indicated in the usual way.

After f. 67 occasional alphabet signs are used instead of written-out chords, and the series of passacailles and chaconnes in the different keys towards the end of the book use these symbols frequently, as in other contemporary sources.

Monnier was an excellent scribe but the sort of mistakes we all make when copying occur throughout the book. A few are not corrected but most are, and some are accompanied by little notes of apology or excuse.

Other notes such as 'faut voir a la mesure' on f. 71v or 'Gentille petites choses apres quelque bonne pieces sur la meme mode' or 'La courante est au page 62' written after an allemande on f. 62v make this a very human document. A few pieces have had 'bonne' written beside them, and on f. 17v 'Good' has been written beside a Corbetta passacaille.

Names other than composers'

These at present are tantalising. On f. 111v is written, after a blot which obscures the first word, 's'ensuivent les pieces que j'ay ecrits de Madlle d'hoülle'.

Even more tantalising is the appearance, on ff. 88v and 95, of the signature 'Ann Wall', who is also at present unidentified.

Another interesting inscription is the title of the sarabande on f. 128, 'Tombeau de Charles de Gallot fau par le pere de Gallot d'Irlande 1669'.

The name Talbot turns up again on f. 81*bis*, this time as the title 'Le Talbott' of a courante by de Gallot V, and the name Reijmes occurs twice, once at the start of a prelude by Corbetta (f. 98v) and again as the title 'La Reijmes' of a sarabande by de Gallot d'Irlande (f. 11). Bullen Reymes was known as a lute-playing diplomat who served in Italy at this time (see M. Ashley, *Life in Stuart England*, London, 1964, p. 163), so it seems that he or his wife played or enjoyed hearing the guitar also.

The music

The music itself ranges from trivial to excellent, and Corbetta's compositions do not stand out, except perhaps in length and complexity. There is a lyrical quality in de Gallot d'Angleterre's pieces which makes one wish that there were more of them. Overall, the contents stand comfortably alongside the existing Italian and French repertoire with which we are familiar.

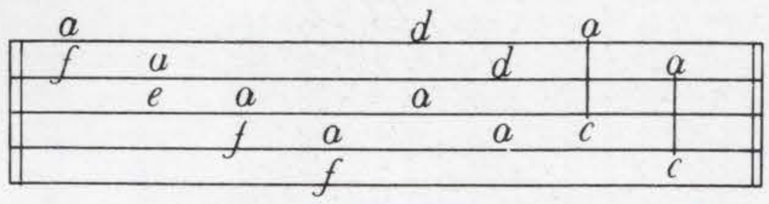
The preludes are interesting. There are measured and unmeasured examples, and a distinctive type of chord sequences, often chromatic, without bar-lines or time flags, with the chords arranged to be plucked, not strummed.

Remarkable ingenuity is displayed in the passacaille and chaconne variations, although some recur in different settings. One set of variations on the passacaille covers three pages without monotony and with considerable technical sparkle. The *Chaconne de Clement* runs from f. 93 to f. 97 with great élan and virtuosity, and such a piece played with brilliance would be very effective on the proper sort of guitar.

The last few folios contain some vocal music. There is a 'Dialogue between Cylla and Eliza two trebles, and a chorus for three voices' in staff notation, with written-out decorations in the treble part. The songs with guitar accompaniment are set to strummed accompaniments. The final pages contain tables of the major and minor alphabet symbols and the passacaglia and chaconne sequences in the major and minor keys, the headings being in English. The final page contains an elementary table of the alphabet related to the scales of G and F, with the heading 'Regola per sonar sopra la partie'.

No reference is made anywhere to the use of bourdons on the guitar. The tunings are given in tablature, e.g.

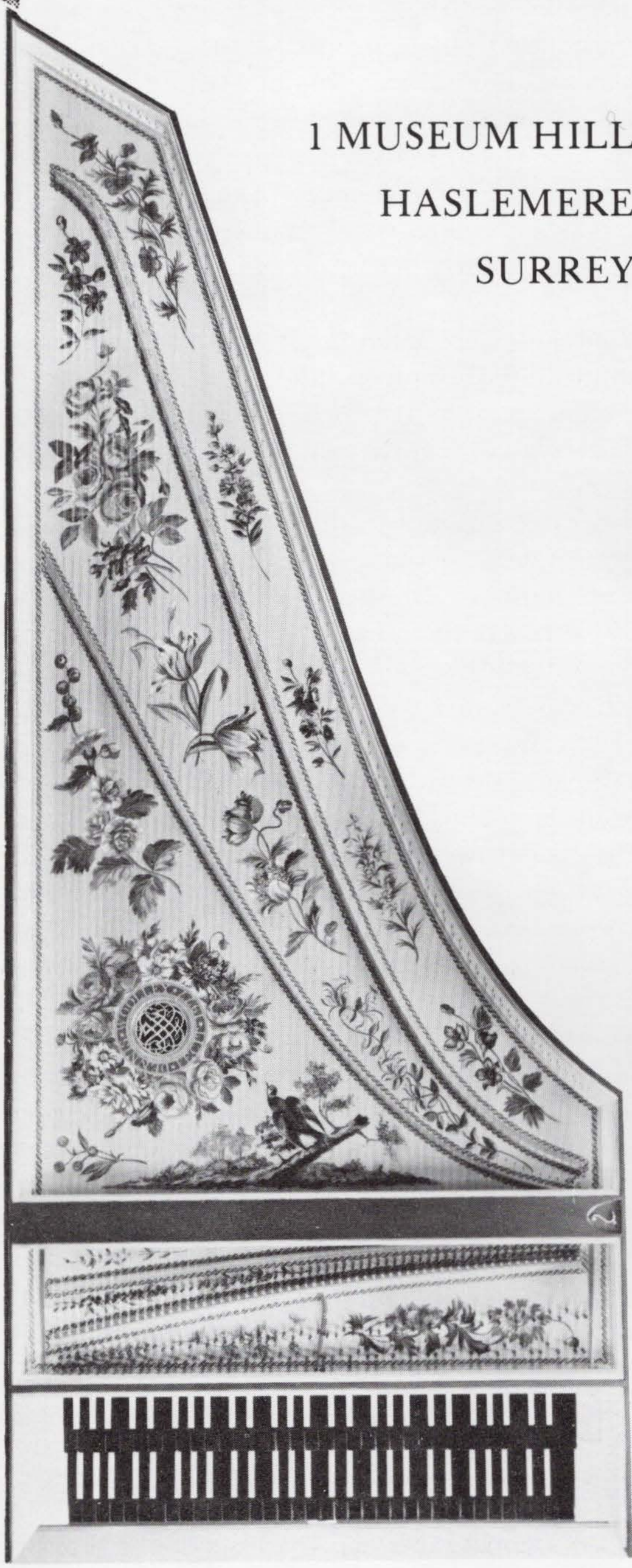
Ex. 2



for the common tuning. There is no doubt that no

DENNIS
WOOLLEY

1 MUSEUM HILL
HASLEMERE
SURREY



bourdon was used in the fifth course. The usual ambiguities over the fourth-course pitch are found but deliberate entabulation for a high unison fourth course is so common that it seems unlikely that De Gallot used a bourdon on this course either.

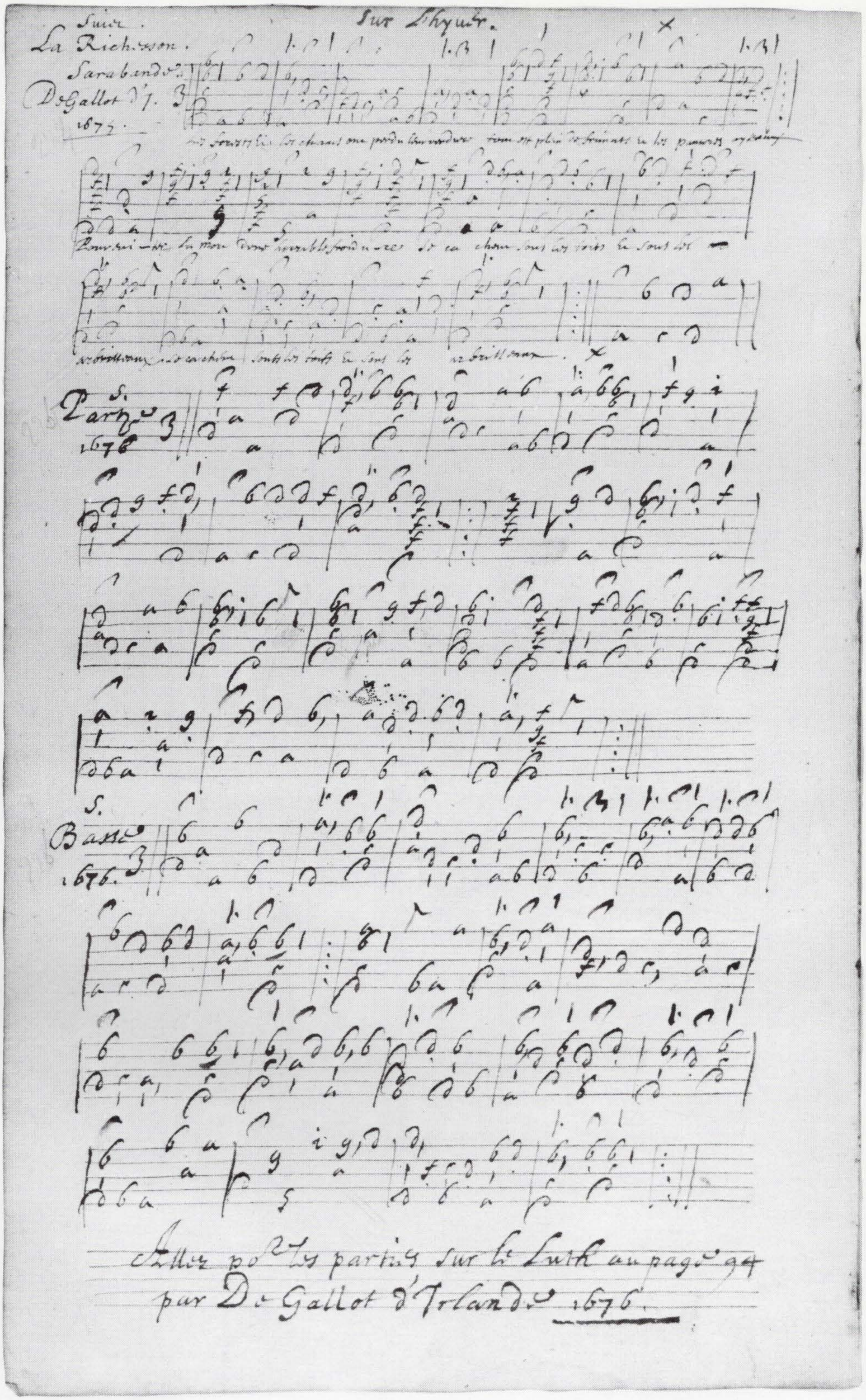
The small book

The small book is written on paper ruled with 10 five-line staves, the first of which is not indented. As already stated, it has been bound in C.94 as ff. 140-147 and ff. v-x. De Gallot d'Irlande is the composer or arranger of 7 pieces, and two were set by 'G. le jeune'. One is by 'f.' (Corbetta). The date 1682 occurs on the first page (f. 140), 1683 in the middle and 1684 on the last pages (ff. xiii and viii*v*). There is a total of 64 pieces, of a rather different character from the large book, whose latest date is 1680. There are 14 menuets and 8 French tunes. There are only 9 sarabandes and 6 allemandes. Passacailles number only 5 and preludes 2. Most pieces are short and relatively simple and are in the easy keys for the guitar. The scribe still seems to be Monnier. No *avallée* tunings are used. Some menuets are from operas, *Isis and Phaëton* being named. There is a *Sarabande du depart du Roi* and a sarabande *La dauphine* which is rewritten on the verso of the folio, with minor differences, as *Gigg cherie du Roy*. A short piece called 'prelude' also occurs twice on f. 142v and f. 143v without comment. The well-known song 'John come kiss me now' is simply but imaginatively set by de Gallot d'Irlande and dated 1684. Four pieces, *Les forgerons, Les basques*, an *Air* and a gavotte are 'de Batiste'. The last two sheets are blank.

There is no didactic material or comment by the scribe in the book, and it might originally have consisted of loose sheets. None bear page numbers in the scribe's hand. Apart from revealing a change in musical taste in the 1680s it gives the impression of being a less than professional collection, and might reflect an amateur's tastes or be a collection for updating the repertoire with the newest French fashions.

This article is not intended to be anything more than a simple introduction to C.94. A great deal remains to be discovered about it. As a major source of excellent French guitar music and a revelation of the kind of music played by a professional guitar man in Restoration Court circles it deserves the fullest study.

The author wishes to express his gratitude to Margaret Crum, Assistant Librarian, The Bodleian Library, Oxford, for help in deciphering parts of the MS, including the name Ann Wall, and also for the description of the book given in the footnote.



One of the guitar trios from the de Gallot guitar books

PRESCOTT WORKSHOP

Makers of historical woodwinds

The Prescott Workshop specializes in the production of baroque recorders and flutes based on existing originals. At the present time the following instruments are offered:

B*oekhout* soprano recorder at a-415
J. C. D*enner* alto recorder at a-415
C. A. G*renser* flute with centerpieces at a-415 & 440 (a-410 optional)
J. C. D*enner* tenor recorder in d' at a-415
J. D*enner* tenor recorder in c' at a-415
Renaissance flute in d' at a-440
D*enner* two-keyed clarinet at a-415
B*ressan* alto recorder at a-415

Mr Prescott received training from Friedrich von Huene. The instruments are made through the joint efforts of all members of the workshop.

99 Washington Street
Melrose, Massachusetts 02176
USA

Two models from a range of pipe organs specially designed for early music:

PORTATIVE ORGAN 2ft.

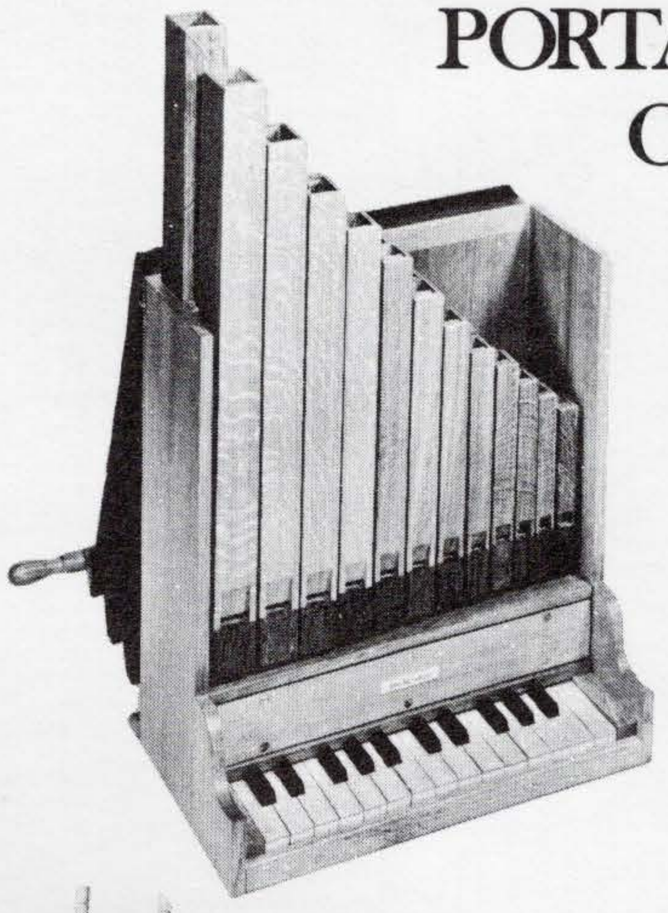


TABLE ORGAN 3ft.

JOHN NICHOLSON

Bream House, 1-7 Hungershall Park,
Tunbridge Wells, Kent TN4 8NE
(0892) 37694

These instruments may also be hired from:

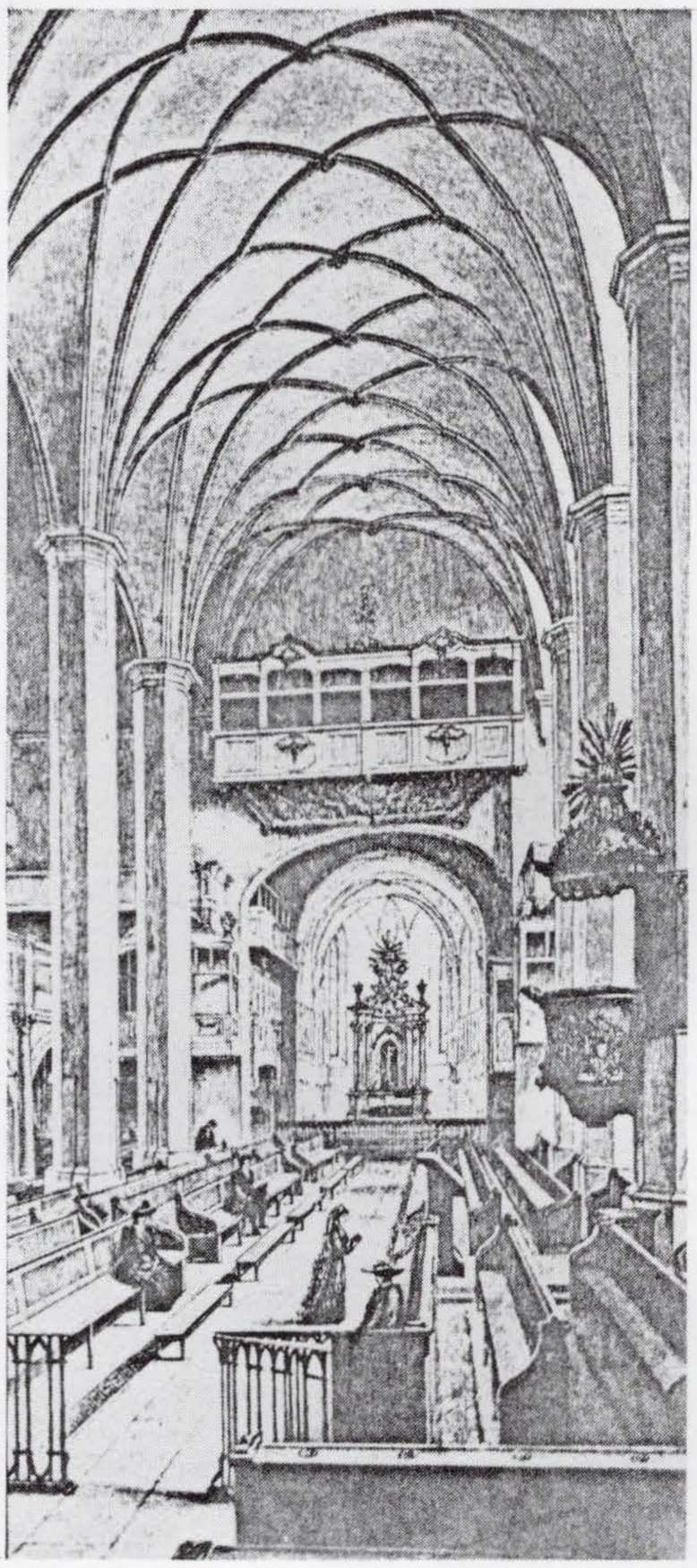
KEYBOARD HIRE

8 Thornhill Road, London N1 1HW
01-607 8797/8

Performing Style in Bach Cantatas 1

NICHOLAS ANDERSON

The Thomaskirche, Leipzig, before the 1885 restoration, from a drawing by Hubert Kratz

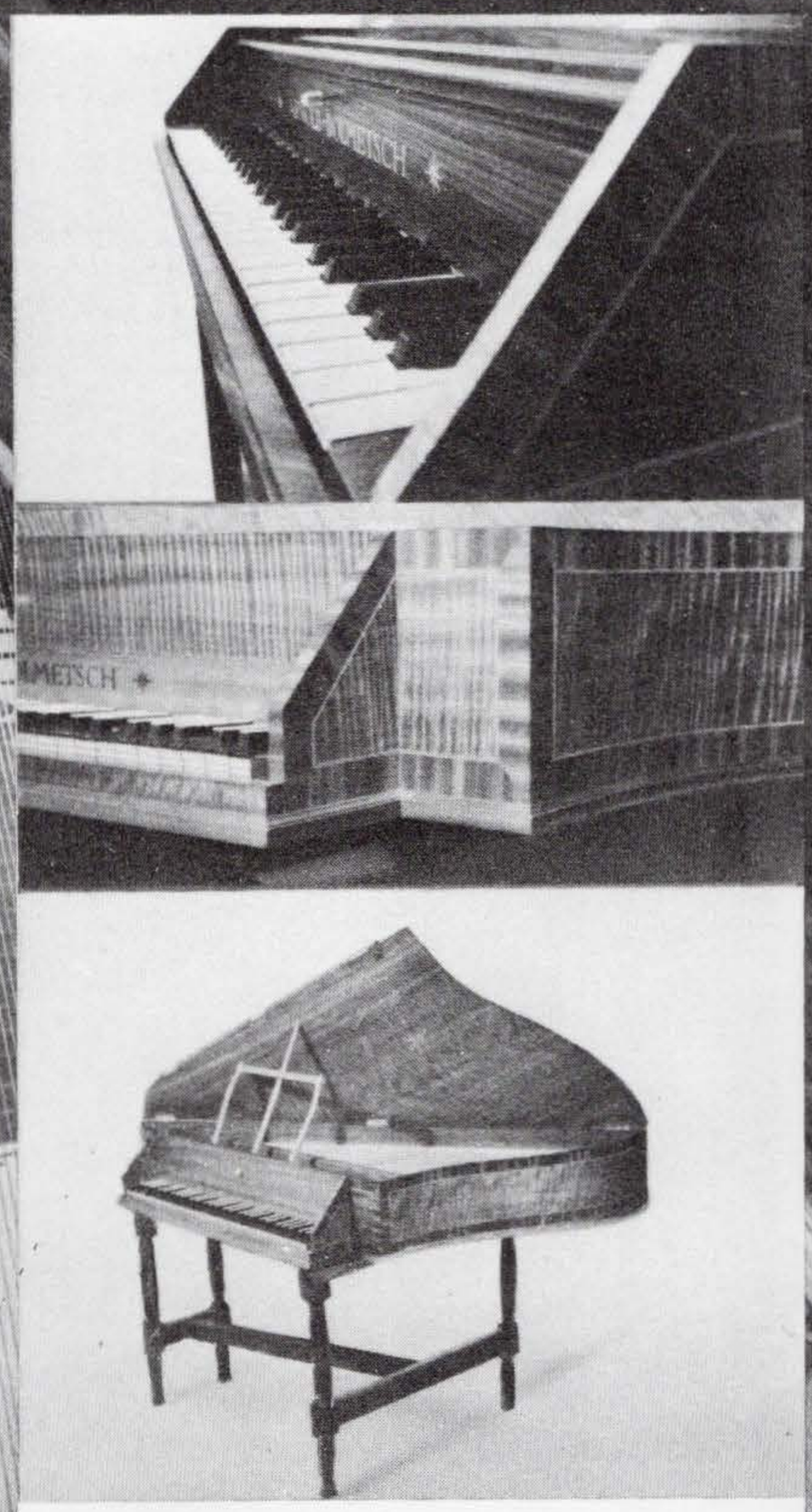


It is only comparatively recently that we have begun to realize that the kernel of Bach's music, the widest and most profound application of his art, lies in his church and secular cantatas written throughout most of his working life. Whilst at Weimar (1708-17) and at Cöthen (1717-23) Bach was acknowledged not only as an organ virtuoso but also as a talented composer. What is quite astonishing, however, is that in the twenty-seven years that he lived in Leipzig (1723-50), not one appreciation of or comment upon Bach as a composer has, to the best of my knowledge, survived. We know, of course, that Bach's temperament and personality did not find favour in the eyes of Leipzig officialdom, and we have only to recall the words of the city Mayor, in 1723, to realize how Bach's music was regarded as comparatively inconsequential: 'As the best [Telemann and Graupner] are not available, I suppose we must take one of the second-rate men'; but it is almost incredible that over a period of a quarter of a century neither the church nor the university at Leipzig appear to have had the slightest awareness of Bach's towering genius as a composer. However, since neither body can be supposed to have fostered greater artistic indiscrimination than usual we must look elsewhere for an explanation of this enigma. It lies almost certainly in the fact that even by 1723 and certainly by 1725 music of the high baroque was becoming increasingly out of fashion. Music written to the glory of God, 'Soli Deo Gloria' as Bach so often wrote at the end of his compositions, was making way for music of a new generation, designed to affect the human heart. In other ways, too, society was moving away from the church whose traditional doctrines no longer provided artists with the motivation to fulfil their aims.

The supposition that Bach's music was considered unfashionable and out of step with the aspirations of younger composers is supported by a number of significant contemporary facts, many of which are quite well known. Concerning popular opinion of his cantatas, it is particularly striking that Johann Christian Gottsched, a notable literary critic and a librettist of fashion, although living in Leipzig during Bach's time there, provided him with only one libretto and indeed it was only the merest chance that Bach happened to be the composer who made use of it.

In a survey such as this, we are handling a particularly fascinating and exciting phenomenon. For, unlike Beethoven's string quartets, for instance, or Mozart's operas, which enjoy a popularity by no means wholly attributable to the exertions of record companies, Bach's cantatas, every bit as comparable in stature with those works already mentioned, owe their increasing familiarity very largely to a small number of pioneers most, but not all, of whom have committed their performances to disc. The revival of these works has not been confined to the 20th century but, generally speaking, they were not really known before it. Leipzig congregations or audiences would have heard an individual cantata by Bach probably only two or three times at the very most and by far the greater number of them were performed as far as we know only once. It is, however, quite wrong to suppose that after Bach's death the cantatas were entirely forgotten and, since one of the objects of this article is to trace what fragile continuity of performing traditions there were, it will be necessary quickly to turn back the pages of their chequered history.

Having seen how slenderly known Bach's cantatas were during his own times it is incorrect to describe them as forgotten after his death. Only a handful, at the most, could possibly have been committed to anyone's memory and one cannot help wondering what the congregations at Halle made of the 'revised' versions of a few which his eldest son Wilhelm Friedemann performed. After Bach's death the position as Cantor of the Thomasschule was filled by Gottlob Harrer, who had been examined for the post, incidentally, a whole year before Bach actually died. Six years later the post once again fell vacant and was filled this time by



Enjoy the distinction of Dolmetsch

Dolmetsch early keyboard instruments are internationally renowned for the very highest standards of hand craftsmanship.

With their superb traditional quality of sound, and the incorporation of the best of modern materials and techniques, every instrument is specially designed and built for each individual buyer.

Enjoy for yourself the beauty of these magnificent instruments – enjoy the distinction of Dolmetsch.

Dolmetsch

Arnold Dolmetsch Limited

King's Road, Haslemere, Surrey.
England. Tel: Haslemere 51432/3

Johann Friedrich Doles, who remained Cantor for over thirty years. Doles had been a pupil of Bach's while studying at Leipzig University and, like Kirnberger and others, was devoted to upholding the old traditions. Under Doles' direction cantatas by Bach were performed from time to time at St Thomas's Church and it was he who directed the famous performance of the motet *Singet dem Herrn* in 1789, on the occasion when Mozart was present. In Doles' time, in fact, *Singet dem Herrn* was said to have been a repertory piece. The loyalty which Doles showed towards Bach's music is understandable, but it was also, in a sense, courageous, since as early as 1737 Johann Adolf Scheibe had begun what eventually became a celebrated attack on the artistic ideals of the baroque. Scheibe was a champion of the new generation of younger composers who were beginning to make a name for themselves with a very different approach to their art. Composers such as Bach's own sons, Wilhelm Friedemann and Carl Philipp Emanuel, were among those praised by Scheibe. The Grauns, too, at Frederick the Great's Court at Potsdam, and the Italianate German composer Hasse were also favoured.[1] 'Every ornament, every little grace, and everything that one thinks of as belonging to the method of playing, he expresses completely in notes,' wrote Scheibe of Bach, 'and this not only takes away from his pieces the beauty of harmony but completely covers the melody throughout . . . one admires the onerous labour and uncommon effort—which, however, are vainly employed, since they conflict with Reason.' Scheibe's comments are crucial to our understanding of the extent of the rift that ensued between Bach and the new way of thinking. Traditional church doctrine, number symbolism, and the overtly scientific approach to art, was now to be replaced by beauty, feeling and reason, *empfindsamkeit*, in a word.

Scheibe's opinions were influential, not least because they were presented in stylish literary prose; but they did not herald the complete obscurity of Bach's music over the following century as is sometimes claimed. A few figures of literary and musical stature, among whom were Kirnberger, Zelter, Goethe and Hegel, either never lost sight of Bach's genius or, in the case of Goethe, eventually were persuaded of it. Small though their powers were to keep Bach's music alive, nevertheless their libraries, and their correspondence, preserved a fragile link between the past and the reappraisal that began to take place through the energies of Mendelssohn, Schumann, Liszt, Spitta and others. Carl Friedrich Zelter was principal of the Berlin Song School at the turn of the 19th century. He possessed an extensive Bach library handed down to him by Bach's own talented pupil, Kirnberger, and was furthermore Mendelssohn's teacher and the man who introduced the younger musician to Bach's music. In later life Zelter became an ardent correspondent with Goethe and much of the content of these letters has been preserved. 'If I could only let you hear one of Bach's Motets . . . you would feel in the centre of the world, for they need a man like you to appreciate them at their true worth' wrote Zelter to Goethe in 1827.

Interestingly too, Friedrich Blume[2] speculates as to whether or not there was any connection between Goethe's divergence from pantheism towards a belief in a Divinity and his introduction to Bach's music. 'Let me hear and let me feel what the music speaks to the heart,' wrote Goethe to Zelter in 1818, 'let it give me warmth and light in the cool days of life. The senses are always open to new experience when something great is offered to them, something that, original and imperishable, shrinks not from the critics' gaze, and with life drawn from the depths, joins the heavenly choir and builds a new world for us, unforced and independently.'

In Vienna, too, Bach's music was cherished by a select group of comparatively influential enthusiasts. Baron van Swieten, the Director of the Vienna Court Library, had been sent to Berlin in the late 1770s and early 1780s and whilst there became acquainted with the little circle of musicians who openly professed their admiration for Bach's music. Van Swieten returned to Vienna with a wish to study Bach's scores in detail, many of which he now possessed in manuscript. In 1782, Mozart writes the following: 'every Sunday at noon to Baron van Swieten's house where nothing is played but Handel and Bach.' The Berlin Bach circle in fact became quite influential upon the minds of several significant people including E. T. A. Hoffmann, Marpurg and Frederick the Great's sister, Amalie. It should be noted, however, that most of the enthusiasm directed towards Bach's music at this time was concerned largely with his non-liturgical music. It was during the early 19th century, suggests Blume, when a wave of religious fervour began to spread through Protestant Germany, in the wake of the Napoleonic Wars, that interest was truly aroused in Bach's church music. In this new climate of opinion it was natural that Bach's openly acknowledged faith, his vivid conception of death and Judgment contrasted so effectively in the cantatas with a radiant certitude of mercy, should be found particularly appealing. Forkel's early 19th-century study of Bach presents him as a national symbol of what is finest in German heritage and culture, as the following extract shows: 'The preservation of the memory of this great man is an object in which not merely the interest of the art but the honour of the nation itself is deeply involved. . . . This great man . . . was a German. Be proud of him, German fatherland, but be worthy of him too . . .' (from *J. S. Bach's Leben, Kunst und Kunstwerke. Für patriotische Verehrer echter musikalischer Kunst*, 1802). This was something that Bach's own family, Scheibe and all the other critics did not understand about the man. Indeed, in 1775, Carl Philipp Emanuel wrote of his father in the following terms: 'Altogether he did not have the most brilliant good fortune because he did not do the one thing that is really essential, namely, roam about the world.' It was in fact the very indigenous character of Bach and his music that gradually began to impress themselves

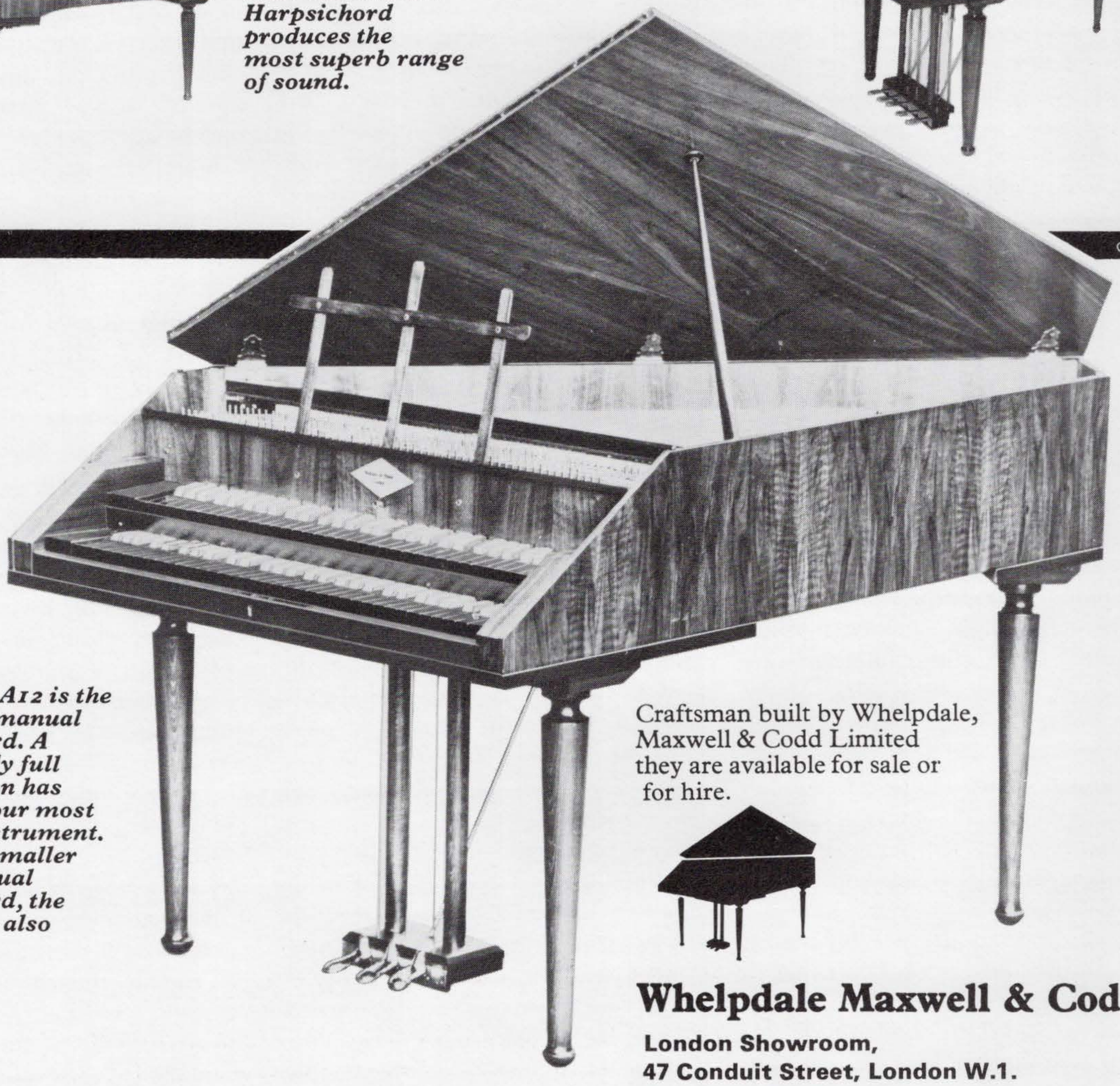
Truly International

WILLIAM DE BLAISE
HARPSICHORDS

Appreciated by musicians all over the world, from London's Old Vic to the Australian Broadcasting Commission in Sydney, the William de Blaise sound is recognised everywhere.
These exceptionally fine instruments achieve their volume and quality of tone with a unique sound board and the traditional leather plectra.

The Concert model B is available with 'Bach' or 'Playel' specification with 4 sets of strings and 5 rows of jacks. This two manual Harpsichord produces the most superb range of sound.

With its full carrying tone the medium size K model with a choice of 3 specifications, is the ideal Harpsichord for home or concert use.



The Model A12 is the smallest 2 manual Harpsichord. A surprisingly full specification has made this our most popular instrument. A slightly smaller single manual Harpsichord, the model A, is also available.

Craftsman built by Whelpdale, Maxwell & Codd Limited they are available for sale or for hire.

Whelpdale Maxwell & Codd

London Showroom,
47 Conduit Street, London W.1.
Phone: 01 734 7361

on future generations of composers and critics.

From 1850, the year in which the Bach Gesellschaft was founded, an ever increasing number of distinguished personalities, musicians and otherwise, began to take an interest in all aspects of Bach's art. Schumann, Brahms, Liszt and Hegel, who spoke of Bach's 'grand, truly Protestant, robust and . . . erudite genius'; Wagner, who felt that Bach's music embodied 'The history of the innermost life of the German spirit during the cruel century in which the German people were completely blotted out'; the singer Pauline Viardot-Garcia, long a friend of Turgenev, and a particular lover of Bach's music, who bought Bach's autograph score of Cantata No. 180: *Schmucke dich, o liebe Seele*; Nietzsche, who heard in the St Matthew Passion 'the completely forgotten Christian religion proclaimed with all the power of a Gospel'; and in our own times, Schweitzer who saw in Bach the great painter and designer, whose musical language he understood as an interpretation of words in sound.

Such a background as I have outlined here, provides both a fascinating link between our own century and the 18th and, more importantly, has nourished the desire among conductors and musicologists of the present day to explore Bach's music in greater detail than at any time since his death. In this they have been assisted immeasurably by developments in technology—the microfilm, new skill in paleography and the growing interest in live concerts and recorded sound. One of the great English Bach scholars of this century, W. G. Whittaker, not only performed all of Bach's church cantatas, but also left us a stimulating, individual and often illuminating study of these works; and the gramophone industry has made no less a contribution to our knowledge and appreciation of the cantatas over the past twenty-five years.

In the second part of this survey of changing attitudes towards the performance of Bach's cantatas I shall begin with the year 1950 when the Bach bicentenary celebrations in Germany encouraged the first complete recordings of several of these works.

[1] Carl Heinrich Graun was the author of an oratorio, *Der Tod Jesu*, which enjoyed immense popularity throughout the 18th century. Its banality of sentiment, its grossly extended da capo arias and its almost total lack of substance, however, makes it hard for us today to understand the prolonged fashion for such works.

[2] *Johann Sebastian Bach im Wandel der Geschichte* (Bärenreiter, 1947).

DOMENICO SCARLATTI
KEYBOARD MUSIC

UME

Scarlatti's keyboard music is published complete in 11 volumes by Heugel of Paris in their 'Le Pupitre' collection, and edited by Kenneth Gilbert.

". . . the editorial and graphical standard of the Pupitre Scarlatti volumes is exemplary . . . each new volume of Gilbert's edition reminds one of old favourites, and reconfirms the impression of Scarlatti's richness and variety . . . there is only one Domenico Scarlatti and once his works have been acquired, they will give a lifetime of pleasure . . ." Howard Schott, *Early Music*

Vols. I–III (K.1-155)	in preparation
Vols. IV–XI (K.156-555)	£10.70

These and other keyboard and instrumental works by a large number of pre-classical composers (including *d'Anglebert, Attaignant, Balbastre, Campra, Charpentier, François Couperin, Giovanni Gabrieli, Marcello,* and *Vivaldi*) are available from all good music dealers or they can be seen at our showroom near the British Museum.

UNITED MUSIC PUBLISHERS

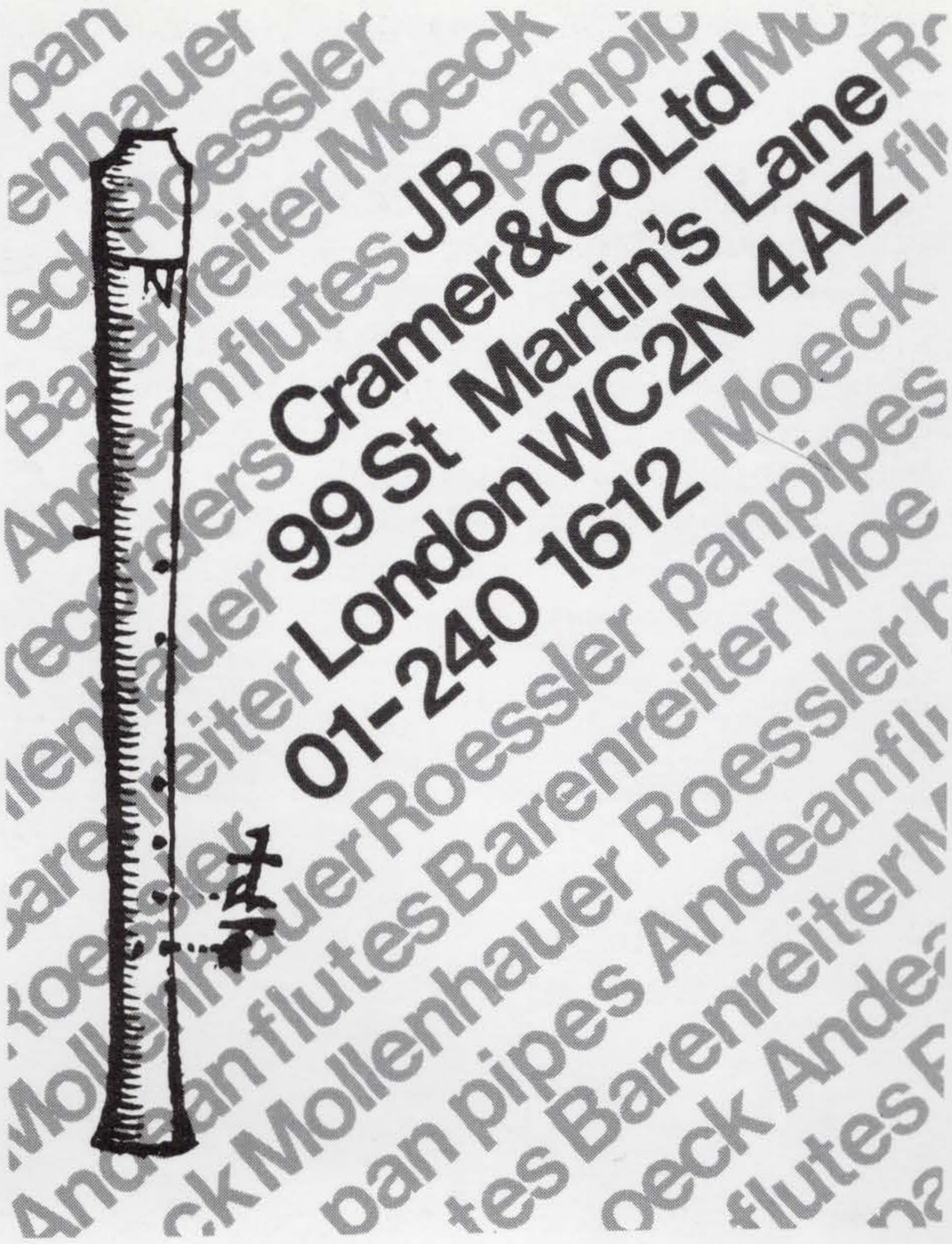
1 MONTAGUE STREET, RUSSELL SQUARE, LONDON WC1B 5BS Telephone 01-636 5171/2

Michael Cameron

Luthier

Bologna and Venetian Lutes,
of authentic design
and construction, made to order.

96a Fleet Rd.
London NW3 2QX
01-485 8283



Bath Music Centre Ltd

Early Music Department

Renaissance Recorders

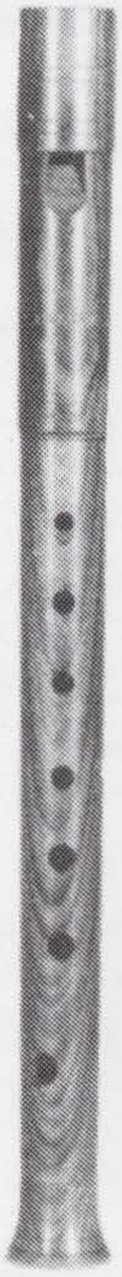
Handmade Instruments by John Willman available from our workshops.

A wide-bore recorder, made after renaissance principles. Designed to give a full two octave range as would be needed for Ganassi's "La Fontegara" and Van Eyk's "Der Fiuyten Lust-Hof"

Paintings by the renaissance masters Alphonso Loschi, ("The Madrigalist's Table" c.1652, Pallazzo Pitti, Florence) and Evaristo Baschevis ("Musical Instruments" c. 1650, Brera, Milan) both show small recorders, and it is from these that the profile of the present instrument is taken.

Descant & Trebles in G & F.
In cherrywood or sycamore, as available.

Hardwood models with curved windway available later this year.



4 & 5 GREEN STREET, BATH, AVON. Tel. Bath 61539

PURCELL ROOM

Wednesday 8 February at 7.30

LANDINI CONSORT

Richard Hill Rogers Covey-Crump
Elizabeth Liddle Margaret McCaul
John Bryan Peter Syrus (*director*)

TERPSICHORE

German music from 1450-1600 including music from the Court of Maximilian I, the Lochamer and Glogauer Songbooks, and songs and dances by Michael Praetorius

Tickets: £2.00 £1.50 £1.00

Netherlands Embassy Concert
Wednesday 12 April at 7.30

QUARTETTO ESTERHAZY

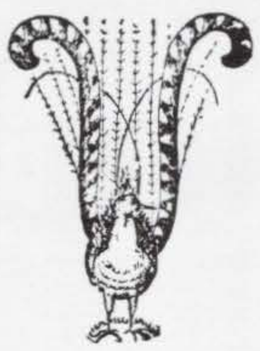
Jaap Schroder Alda Stuurop *violins*
Linda Ashworth *viola* Wouter Möller *cello*

MOZART–BACH Fugues;
string quartets by
BOCCHERINI HAYDN MOZART

Tickets: £1.50 £1.20 80p

Tickets for February 8 and April 12 from RFH Box Office (01-928 3191) and agents one calendar month in advance

---



In commemoration of the six hundredth anniversary of Guillaume de Machaut's death, l'Oiseau-Lyre is pleased to announce the publication of a performing edition of his complete works. Edited by Leo Schrade in a photo-lithographic reprint of Volume II and III of the series *Polyphonic Music of the Fourteenth Century*, the composer's work will be presented as follows:

Volume I	Les Lays	112 p. Price: F.F. 75,00
Volume II	Les Motets	96 p. Price: F.F. 65,00
Volume III	La Messe de Nostre Dame Double Hoquet Remede de Fortune	48 p. Price: F.F. 35,00
Volume IV	Les Ballades	80 p. Price: F.F. 55,00
Volume V	Les Rondeaux Les Virelais	64 p. Price: F.F. 45,00
Special price for the five volumes:		French francs 225,00

Each volume will contain an introduction with suggestions for performance by Professor Stanley H. Boorman of Cambridge University. Comprehensive critical notes will be published subsequently in a supplementary volume of the series *Polyphonic Music of the Fourteenth Century*.

Available in January 1978 from United Music Publishers, 1 Montague Street, London WC1B 5BS.

EDITIONS DE L'OISEAU-LYRE
LES REMPARTS
MONACO

MEDIEVAL MUSIC
and
FOLK MUSIC

written tradition—oral tradition

April 8 – 16 1978

LAON (FRANCE) about 70 miles north of Paris

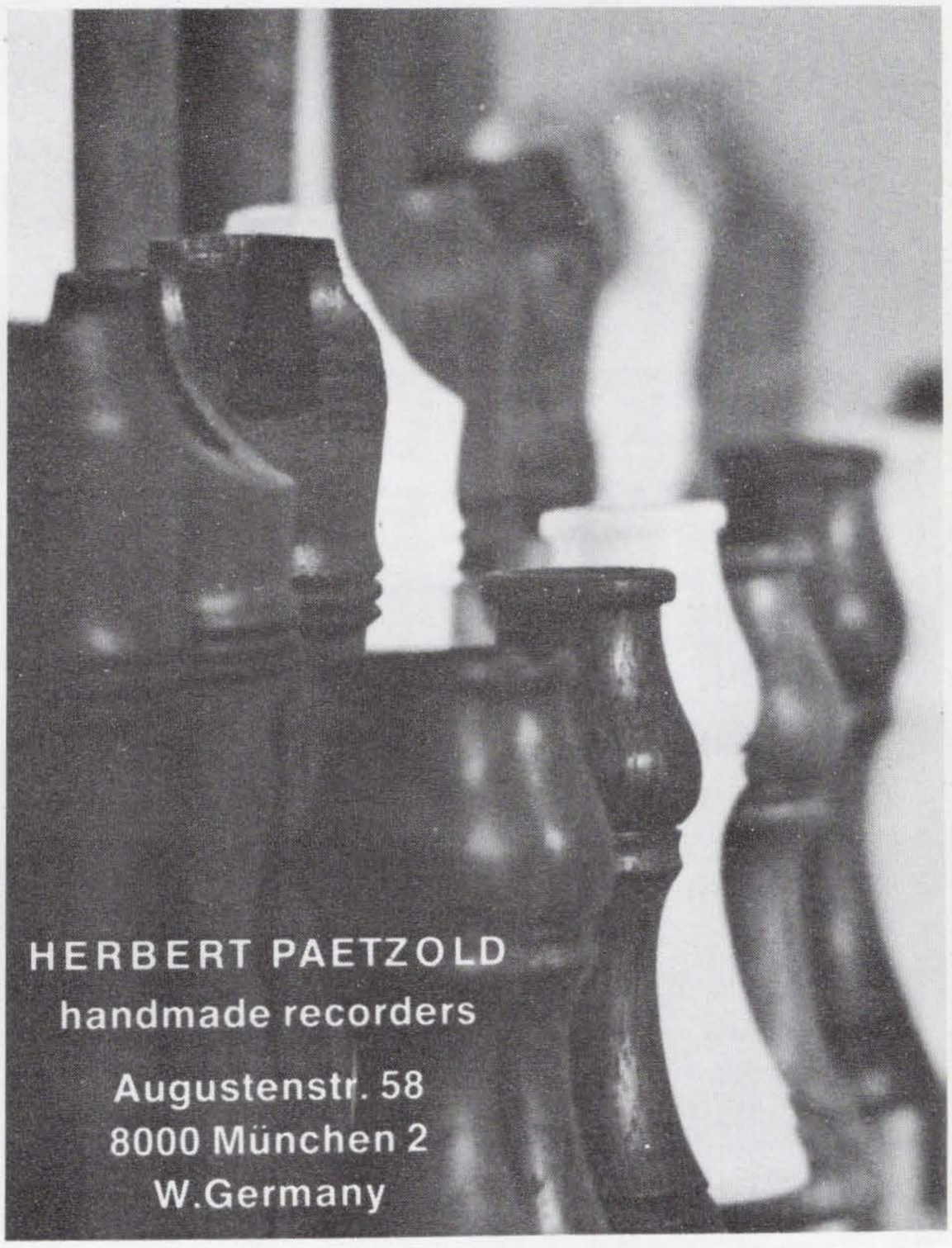
MORNING COURSES: strings (medieval fiddle, rebecs, crwths, lutes, ouds, folk violin . . .), winds, singers, percussion instruments, hurdy-gurdy, dances, instrument making (rebecs)

AFTERNOONS and EVENINGS: working by groups on different topics, lectures, debates . . .

with: J. BELLIARD, J. SKOWRON
(Ensemble G. de Machaut)
H. AGNEL, J. N. CATRICE (Les Ménestriers)
J. L. BALY, J. F. DUTERTRE, Y. GUILCHER
(Mélusine)
J. WRIGHT (Le Bourdon)
A. DUFRESNE (instrument maker)

for further details please apply to:

ANNE LE LAY
56, rue Charles Laffitte
F—92200—NEUILLY-sur-SEINE
or phone: Julien SKOWRON: 700.63.94 or 360.91.35



Sotheby's

FOUNDED 1744

In LONDON

the next sale of Musical Instruments will take place on
Thursday 16th February 1978

A small chamber organ, by R. Martin, London, last quarter of the 18th century

In NEW YORK

the next sale will take place in mid-April and items can still be accepted for inclusion.

For further information and advice telephone or write to

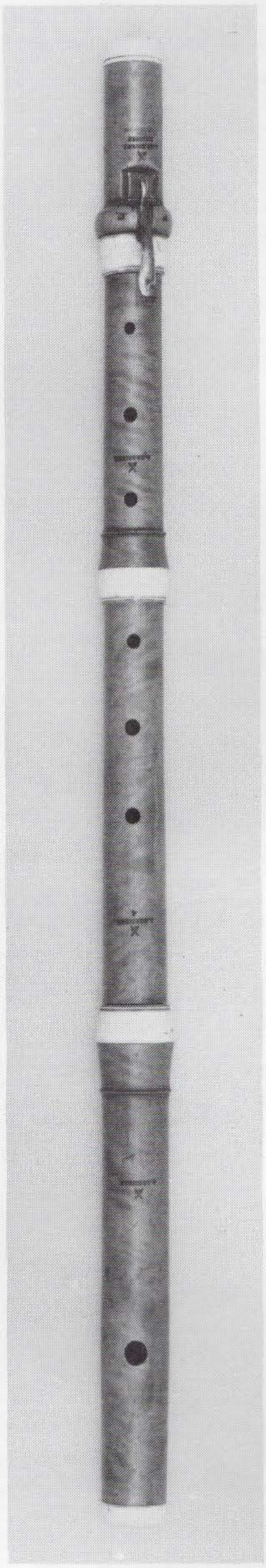
GRAHAM WELLS

Sotheby Parke Bernet & Co.,
34-35 New Bond Street,
London W1A 2AA
Telephone: **01-493 8080**
Telegrams: **Abinitio, London**
Telex: **London 24454**

Sotheby Parke Bernet Inc.,
980 Madison Avenue,
New York, N.Y. 10021
Telephone: **(212) 472 3400**
Telegrams: **Parkgal, New York**
Telex: **New York 232643**

London Salerooms

GRAHAM WELLS



A one-keyed boxwood flute by Carl Grenser, Dresden

Sotheby's concluded their 1976/77 season with a June sale, primarily of violins. However, it did include a rather interesting small bureau chamber organ by Henry Holland of London (£792). Although the action, pipes and keyboard thus dated from the latter half of the 18th century, the instrument had been recased in the early 20th, but the Edwardian oak panelling also included carved oak panels of *c* 1640.

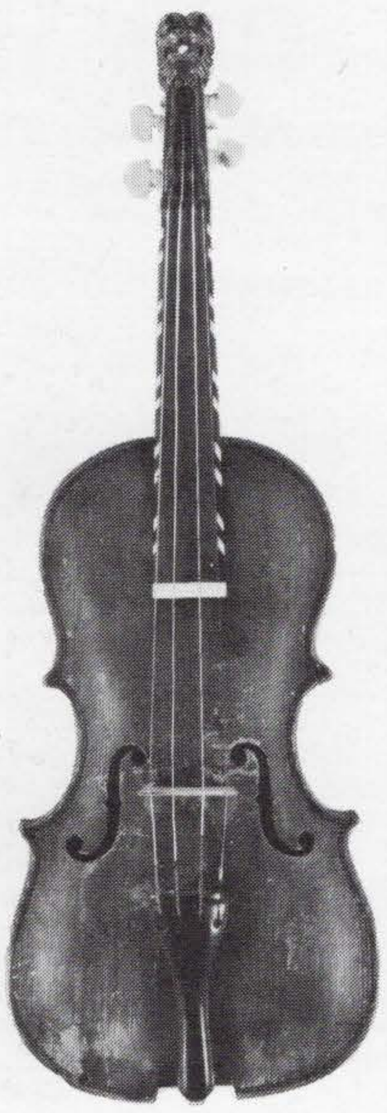
Christie's sale a month later included a fine pair of military kettle drums made for the Castlemartin Yeomanry around 1833 (£1,100). They had been presented to the Yeomanry by Sir John Owen, Bart, at that time. The painted decoration on the shells included the arms of William IV.

Sotheby's opened their 1977/78 auction season with a special sale which actually took place at the Third London Exhibition of Early Musical Instruments. Auctioneers, of course, have no control over the type of property that is brought into them so it was not without a certain degree of luck and of patience on the part of owners that this sale was able to reflect the nature of the exhibition.

Unlike most musical instrument sales this one was not dominated by the violin section, indeed—of the 115 lots only 28 were bowed strings. The violins offered, however, were old ones largely in their original state. Most dated from the second half of the 18th century and a few from the very early 19th, so they were not strictly 'baroque'. One exception to this was a small violin bearing the label of the unrecorded maker Bruno Bolte of Bremen which in all likelihood dated from the late 17th century (£968). As a whole, though, this group of instruments underlined the problem that it is generally the more modest instruments which escaped 'modernization'. There was only one cello in the sale, an English copper Church Bass from the first quarter of the 18th century (£528). As far as could be established this instrument had come from the Church of St Clydawg, Clodock, Herefordshire, where it had been in use as early as 1714. Whoever had played it obviously had not strayed far from first position as there was a deep groove in the neck at this point where the thumb had rested.

The earliest instrument in the sale was a guitar by Matheus Epp of Strasbourg dated 1643 (£2,750). In the not-too-distant past someone had unbelievably fitted a modern bridge and fingerboard, but hopefully these will be removed to expose the full extent of the extensive inlayed arabesques.

In the brasswind section there was only one truly early instrument, this being a cor de chasse attributed to the 17th-century Nuremberg maker, Michael Nagel (£418). This also required restoration as the bell was detached from the coils. Amongst the woodwind there was fierce competition for a one-keyed boxwood flute by Carl August Grenser I of Dresden in a fine state and playing at A = 415 Hz (£3,740). Another item which drew much attention was a set of eight English brass and steel tuning forks dating from the third quarter of the 18th century and contained in their original shagreen-covered case (£231).



A small violin labelled Bruno Bolte, Bremen, 1691

DILETTO MUSICALE

A series of classical, pre-classical publications for solo instruments and a variety of instrumental groups including chamber orchestra. The series consists of approximately 200 titles many of which are first editions.

WOODWIND AND BRASS ENSEMBLES

HAYDN, J.

Divertimento No. 1 in F for 2 Oboes, 2 Bassoons and 2 F Horns	(Score & Parts)	£2.25
Divertimento No. 2 in F for 2 Oboes, 2 Bassoons and 2 F Horns	(Score & Parts)	£2.25
Divertimento No. 3 in C for 2 Oboes, 2 Bassoons and 2 Horns in C	(Score & Parts)	£2.25
Divertimento No. 5 in D for 2 Oboes, 2 Bassoons and 2 Horns in D	(Score & Parts)	£2.25
Divertimento No. 6 in G for 2 Oboes, 2 Bassoons and 2 Horns in G	(Score & Parts)	£2.25
Divertimento No. 7 in G for 2 Oboes, 2 Bassoons and 2 Horns in G	(Score & Parts)	£2.25
Divertimento No. 8 in D for 2 Oboes, 2 Bassoons and 2 Horns in D	(Score & Parts)	£2.25
Divertimento in D for 2 Oboes, 2 Horns in D and 2 Bassoons	(Score & Parts)	£3.60
Marches for Wind Instruments for 2 Oboes, 2B♭ Clarinets, 2 Bassoons, 2 F Horns, 1 Trumpet and Serpent or Tuba	Score	£2.40
	Parts	£3.60

Please write for our latest catalogue "Woodwind & Brass Music 1977/8"

UNIVERSAL EDITION (Alfred A. Kalmus Ltd)
London showroom: 2/3 Fareham St., Dean St. London W1V 4DU Tel. (01) 437 5203
Trade department: 38 Eldon Way, Paddock Wood, Tonbridge, Kent TN12 6BE Tel. (089 283) 3422

UE

Tributes to Gustave Reese 1899-1977

To many listeners, and even to some performing musicians, the work of the musical scholar appears arcane, unrelated to the vivid sounds of concert hall and theatre. But this irrelevance is only apparent, for it is the work of scholars that makes older music available to performers and tells them how it was played and sung when it was new. The enormous expansion of the pre-Bach repertory in the last few decades is a primary case in point—a development that could hardly have come about so fruitfully without the work of Gustave Reese, who died on 7 September at the age of 77.

New York-born and trained, Reese taught at New York University from 1927 until 1974 (with a few gaps) and continued, even after his retirement, to give courses at the City University and Juilliard; his students—the many who first encountered older music through his infectious enthusiasm and those fewer who went on to do important research in the field—are legion.

But his most influential achievement was to provide the Baedekers to the vast terra incognita of pre-1600 music: his two monumental surveys, *Music in the Middle Ages* (1940) and *Music in the Renaissance* (1954), exhaustive and scrupulous, summed up the totality of knowledge about these periods and—of particular importance to the growing band of performers eager to revivify this repertory—provided a finding guide to all published editions of the music itself.

That these books came to be was a direct result of Reese's teaching, for during the 1930s M. D. Herter Norton, then working with Reese at *The Musical Quarterly*, attended some of his NYU classes and was so impressed that she brought the idea of a book on early music to the attention of her husband's publishing firm. Any of his students, then or in later years, will understand why she was impressed, for the liveliness, clarity, and ardour of his presentation was invigorating, and the sound of the music itself was always at hand. (In those days, there were precious few recordings of such music, so the classes performed it themselves; later, Reese assembled an extraordinary collection of tapes to supplement the burgeoning recorded repertory.)

The book was to have been a single volume, but what emerged by the end of the decade was a five-hundred-page work carrying the history of music up to about 1450. The rest of the story, up to 1600, took another 13 years and a thousand pages; the late Friedrich Blume, dean of German musicologists, called it 'a sheerly superhuman performance'. As Paul Henry Lang says, 'Gus was an incredibly conscientious worker. He had the help of students and research assistants, but he always checked everything himself.' This passion for completeness, for incorporating the latest word from every scholarly front, was such that the cost of author's alterations on the proofs of *Music in the Middle Ages* exceeded the cost of the original typesetting. (In recent years, he had been working on a thorough revision of that book, which will now be completed by Edward Roesner, a former pupil.)

Inevitably, the books have become in some degree outdated—for which Reese himself was to blame, in the nicest possible way. The new research that came along was, in significant part, the work of his own students and, in large part, the result of the remarkable growth of musical scholarship in American universities, a development in which he was a prime mover and in which he rejoiced. One of the founders of the American Musicological Society, he served it faithfully in many positions, and eventually became its honorary president. In his seminars he trained several generations of scholars to the exacting standards that distinguished his own work—and did it with a soft-spoken grace that reminded us indelibly that the traditional corollary of 'scholar' was 'gentleman'.

Gustave Reese will be missed as a man of great learning—but his scholarship endures, to be carried on by others. He will be missed as an inspiring and productive teacher—but his students are here to carry on that tradition. What cannot be replaced is the man—a very special union of sweetness, warmth, and generous spirit with quiet dedication and discipline.

DAVID HAMILTON

Reprinted from *The New York Times*, 2 October 1977, with permission ©

While musicologists everywhere will honour Gustave Reese for his two histories with, as *The Times* said, their 'masterly . . . synthesis of received knowledge', his many students will remember too his great civility and his infinite willingness to take pains.

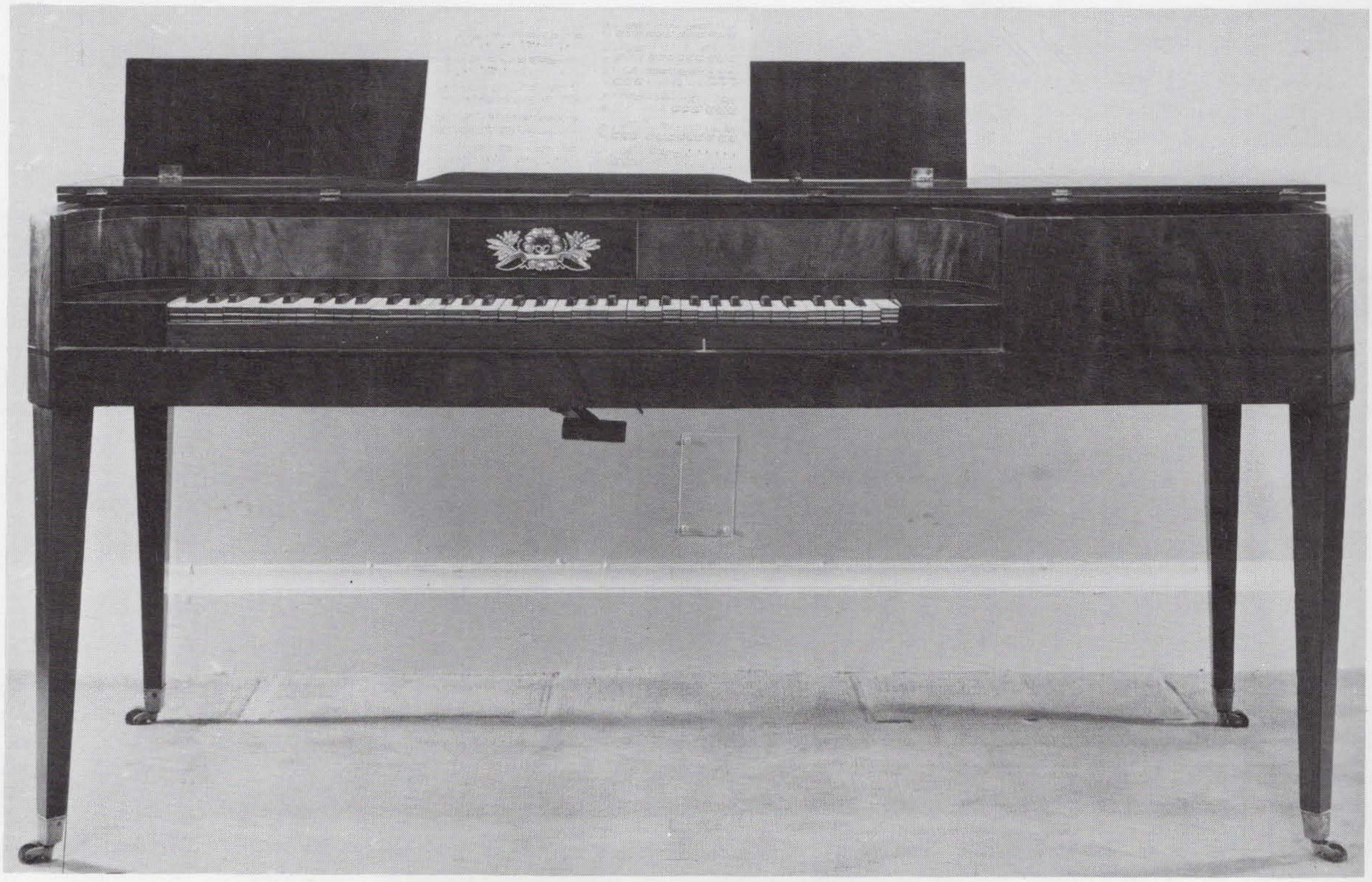
His books never allow the attentive reader (Reese wrote for no other kind) to forget that they are about real music. Though acutely aware of the danger of applying aesthetic criteria that are alien to the period and style, he was nevertheless quite free of the costive unwillingness to make value judgements that sometimes afflicts musicologists. And his musicology was all of a piece with his musicality: his appetite embraced music of every period and genre. His lectures on medieval or renaissance music were illuminated by analogies from Brahms or Bach; and he could be relied upon to attend an opening at the Metropolitan so long as it did not clash with one of his lectures or seminars (which were always scheduled at the end of the day so that their two hours' allotted length could, if he saw fit, be stretched to three hours or more).

He encouraged his students to make music themselves. That, it now seems to me, must have been one reason why he always sought to add new student performances to his collection of recordings amassed for teaching use. It appears to me

Laurie Leigh

(ANTIQUE KEYBOARD INSTRUMENTS AND HARPSICHORD MAKERS)

36 High Street, Oxford
Tel: Oxford (0865) 44197



JOHANN PETER HINRICHS, Hamburg. No. 1486. 23rd September 1822.

Rare German $5\frac{1}{2}$ octave square pianoforte in handsome mahogany veneered case with canted corners, inlaid with stained fruitwood and resting upon four square tapered legs. The curved and panelled nameboard is mounted with an ormolu floral spray on the central olivewood panel. This instrument, retaining its original leather hammer coverings, has the single English action (no escapement) with fixed Irish dampers and a knee lever for sustaining, working on a hinged keyframe. Signed on the top key: "No. 1486. J. P. Hinrichs (address indecipherable) 23 Sept. 1822 in Hamburg". Range: FF–c^4. Length: 67 inches.

The above example is selected from our collection of fine antique pianofortes, all of which are fully restored on our premises to fine playing order.

Single and double manual harpsichords made to order by

DAVID LEIGH

Hours of business: Monday to Saturday 11 a.m. to 6 p.m. Closed all day Thursday.

wholly characteristic of him that (when I had been a graduate student at NYU for only a few months) he gave up an afternoon in the midst of the festivities for his 65th birthday and its *Festschrift* to hear the not very thrilling début recital of a madrigal group I had formed.

Reese did his best to make even the dullest student feel that he was heir to the whole patrimony of Western culture. He made us spectators of the drama of European history; he taught us to cherish Italian painting and French illumination, and to see how they were touched by Italian sunlight and French sensibility. One day in 1965, I called on him to say that I was planning a month's visit to England (it was my first trip to Europe). He was deeply bereft after the recent death of his first wife, his health was not at its best, and I was of no special importance to him as a pupil. Yet he gave two hours and more to telling me of things I must not miss—not manuscripts to inspect or eminent scholars to meet, but places to visit, buildings to notice, a painting not to be overlooked in the Tate or a room of particular interest in the Ashmolean; and his reminiscences of pre-war visits to England when he was working on *Music in the Middle Ages* remain one of my fondest memories of his openness to the quiddity of ordinary things.

Among the music he most delighted in—which again he always tried to share—he gave a special place to the verbal music of Dante and Ronsard and Shakespeare. (He always accented 'Milan' as 'Millen'—an idiosyncrasy adopted, I fancy, in homage to Shakespeare.) Once at a performance of *Measure for Measure* he remarked that now he had seen all the plays. He hoped that the pupil would ask—and with several kinds of satisfaction commingled he gave the reply—that he was indeed counting *The Two Noble Kinsmen*.

The central dictum of Reese's teaching was always 'Wring it dry'. When he criticized an essay, he gave the same relentless scrutiny to the student's punctuation as to his ideas, examining the minutest details of style, usage and 'literary strategy' no less than the soundness of the evidence or the force of the argument.

It is difficult to convey the tirelessness, the intensity and urgency, which were part of Reese's teaching. In his mid-sixties he taught, I suppose, for ten or twelve hours a week (the schedule will have said four two-hour classes) apart from demanding tutorials. He rejoiced inwardly if one of his seminars fell on a public holiday, for then the class usually had to vote whether it was on the following Sunday or the preceding one that we would all troop up to his flat at 50 Park Avenue for a session that could be even longer and more intensive than usual. His syllabus for 'Medieval and Early Renaissance Music' was meant to go as far as Dufay; but every year there was always more to say, and I doubt very much whether in those later years he ever managed to reach Dufay.

One should know a bit of Latin and understand the cycle of the Church year; one ought to be able to read an article in (at any rate) French, German or Italian; one dare not neglect the political context of any phase of musical history. We came to envy (though how many of us matched?) his ability to remember the 14th-century *formes fixes* and rattle off 'capital-A-capital-B-small-A-small-B . . .' at D'Oyly-Carte speed. What does *X* say about the liturgical consequences of that council? You'd better look at *Y*'s review of *Z*'s book on 12th-century polyphony (and note the need for a hyphen in a compound adjective). That, anyway, is how one remembers it. It might be exhausting but was seldom tedious; it was exhilarating, and infuriating.

And that thoroughness which was the despair and the delight of his students also showed in the endless trouble he took over their welfare. The tag about not suffering fools gladly might have been coined to describe Reese; but every student, even in his largest classes, could find in him a fiercely loyal mentor. He rejoiced in helping someone to get a first review or article into print; he was elated to find himself outstripped in a particular field by a gifted pupil; yet he also watched, and helped, the later progress of even an undistinguished one with solicitous interest.

When I first met him, Reese could be impatient and exacting, even rather short-tempered; but he was never unjust or discourteous. More recently—and especially after his remarriage a few years ago—one's admiration for him was enhanced by a new enjoyment of his mellowed good humour. No one did more than Reese to transform his discipline from an amateur study to a professional one; but he held it his duty as much to impart a personal integrity and civility and style as to foster scholarly thoroughness and accuracy and judgement.

EVT

Kenneth Skeaping—1897-1977

On 14 October early music had to bid farewell to one of its most distinguished champions over the years, in the person of Kenneth Skeaping; he had been in poor health for some time, following a heart attack, but continued taking an interest in music and affairs almost down to the last. His manifold service extending over the years requires more than one short paragraph of appreciation; in our following number we hope to include an anthology of personal tributes from musicians who had known and worked with him. For the moment it is the lovable personality of Kenneth Skeaping which must chiefly occupy our thoughts; what he accomplished in action was a fitting expression of the great heart behind it.

MP

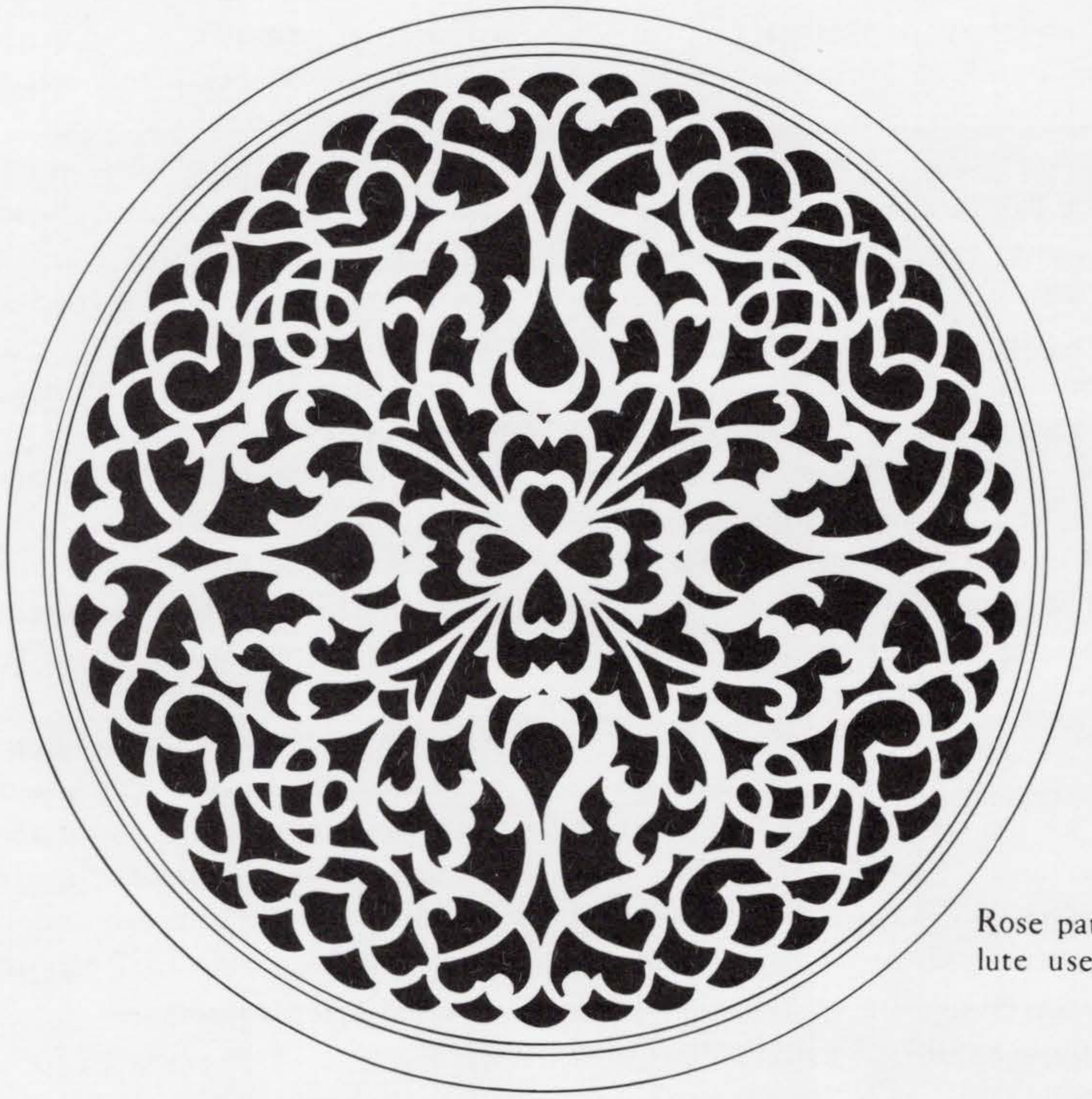
Corrections

to 'The dotted note' by Frederick Neumann (July *EM*).

p. 315 par. 7 lines 9-12 should read: 'If, in spite of their daily collaboration for the royal music each evening, there was discord between the two, one can hardly avoid the conclusion that neither can claim to reflect . . .'

p. 322 The caption to Handel's Overture to *Orlando* should read 'Note the double-dotting of the crotchets . . .' not 'quavers'.

LUTES...



Rose pattern for a Baroque lute used by R.E. Bruné

from the workshop of R.E. BRUNE

Exquisitely detailed Baroque & Renaissance lutes handmade from the finest ivory, ebony, yew, spruce, maple, cedar, rosewood and other traditional materials based on the master patterns of Laux Maler, Hans Frei, & Sebastian Schelle.

ALSO AVAILABLE FROM R.E. BRUNE:

*Baroque guitars after Voboam

*Plush lined form-fitted hardshell lute cases

*TROUBADOUR® authentic gut lute strings handmade according to XVIIIth century historical evidence exclusively for R.E. Bruné

*Complete restoration and conservation service for antique guitars and lutes

RTB

R.E. Bruné, luthier

800 Greenwood St.
Evanston, Ill 60201

Tel. (312) 864 7730

Books

Alte Meistergeigen: Beschreibungen, Expertisen I: Venezianer Schule
VERBAND SCHWEIZERISCHER GEIGENBAUMEISTER
Verlag Das Musikinstrument, Frankfurt,
DM 180, £45

This is the first of eight planned volumes covering different schools of violin-making, and records the examination of 48 instruments which the Swiss *Expertenkammer* (Chamber of Experts) conclude were made in Venice. There are clear photographs of the back, front and scroll of each instrument, some in colour, and sometimes also photographs taken in ultra-violet light, which alters the appearance of the varnish. The text, in German, describes the physical characteristics of the instruments in some detail, concluding in each case that the features shown are evidence of the workmanship of a particular Venetian Master. On the face of it a book which everyone interested in old violins will want to own.

Violin expertise is a difficult subject, as was appreciated by the authors of this book and their colleagues when they came together 25 or 30 years ago. The basis of it is, indeed can only be, the labels which makers from the first inserted in their instruments. But for these we could have very little idea about who made what, and when and where. The human race being what it is, however, there has been for more than 300 years a practice of putting good names in less good instruments in order to sell them for more money. So one has to know something of paper and print, ink and handwriting as well as design, workmanship, wood and varnish.

Fortunately there are in circulation a great many instruments from the 18th century and earlier which still have their original labels, and of course the better known the maker is and was, the less likelihood there is of his signature having been removed for pecuniary advantage. Only by being as sure as possible of labels, and then by comparing like with like, can the expert begin to build up a sound knowledge of a particular maker or school. He can also refer if he wishes to the written opinions of others in the trade, since the leading dealers of the past hundred years have usually supplied certificates of authenticity with the instruments that they have sold.

The Swiss *Expertenkammer* began its work in the early 1950s by challenging the authenticity of a good number of established instruments: even well known examples of Stradivari himself were suddenly and unceremoniously pronounced fakes. One of its members was Dr Frei of the Zurich police, and pretty soon the well known Berne dealer Henry Werro was arrested and charged with 22 counts of selling false instruments and bows. The case against him dragged on for several years and resulted in a technical victory for the *Expertenkammer*, despite the evidence of expert witnesses from all over the world and such comic moments as when Werro produced three *Expertenkammer* certificates for the same violin, one describing it as genuine, one as half genuine, and one as completely false!

After the case Dr Frei, Sprenger, Baumgartner and their colleagues left behind what might be termed their years of doubt, and proceeded to certify as genuine quantities of instruments which have frankly raised the eyebrows of just about every other connoisseur in the world. The poor customer, stuck in the middle, has at times not known whom to believe—a difficult situation where large sums of money are at stake.

I welcome this book for the insight it gives into the values and workings of the *Expertenkammer*. Thanks to the excellence of the photographs we have an opportunity of comparing their conclusions one after the other, and I think this is the point at which I should record my own personal opinion that the book will confirm a lot of people's worst fears. I find myself agreeing wholeheartedly with just three of the 48 opinions expressed, although I accept that four more of the instruments were almost certainly made in or near Venice, and another half dozen possibly.

It is self-evident that in attributing a violin to, say, Montagnana, the authors must be seeing in it characteristics

Robt. Payn

Luthier, Lecturer N.S.V.M.
Designer of Viols & Violas

TREBLE VIOL PLANS,
£8 post free.
Plans for Tenor & Bass Viols in course of preparation.

VIOL & VIOLA DESIGN SERVICE
Instrument plans drawn to specific requirements of size and style.

VIOLS & VIOLAS made to order.
Photographs available.

Belvoir House,
Long Bennington,
Nr. Newark,
Notts NG23 5DP

HARPSICHORD PARTS

Steel, Brass and Phosphor Bronze Wire; Tuning Pins 44 and 66 mm, Blue and Nickelled; Bridge Hitch and Key Pins and Brass Top Hinges; Tuning Hammers and Levers; Felts, Cloths and Baizes; Delrin for Plectra. Clavichord Tangents.

Price list available

HECKSCHER & COMPANY

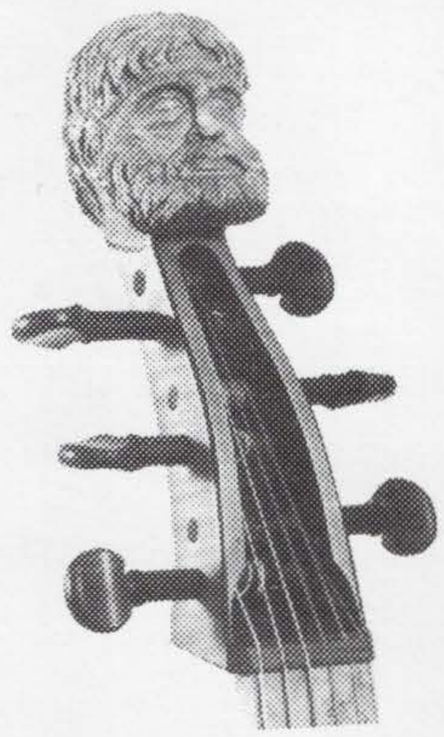
EST. 1883

75 BAYHAM STREET,

LONDON NW1 0AA

01-387 1735

Cable: TROVATORE LONDON



Violas da Gamba

Lutes

Lute Kits Vielles

Rebecs

Bows Strings Cases

James Cox, Luthier, Itd.
429 Fawcett Street
Baltimore, Maryland 21211
(301) 235-0344

The Early Music Shop Viol

The Early Music Shop Range of viols is a complementary set of division bass, consort bass, tenor and treble which, although not all by the same maker, are each patterned on an historical English original which we have been fortunate to be able to examine in detail.

Our division bass viol was formed from research on three existing Barak Norman division basses in and around London and more recently on examination of an outstanding original in the collection of the Royal Northern College of Music, Manchester, Characteristic of Barak Norman, this instrument is highly decorated. For an additional cost we can execute this decoration.

The consort bass is a fully decorated copy of a Henry Jaye original dated 1624 which is currently in the Paris Conservatoire.

Our tenor viol is a faithful copy of the John Rose tenor viol in the Ashmolean Oxford. The enormous amount of decoration that this viol incorporates is offered as an extra but our standard instrument has a conventional pierced scroll and the normal degree of purfling. This is a large tenor viol and is thus perfectly acceptable played as Lyra bass.

which they have observed in at least one Montagnana with an original label. How extraordinary, then, that in what according to the introduction is intended as a work of reference (costing £45) the authors claim only nine original labels in the whole book, and then not always for the most convincing-looking instruments!

Established historical fact also gets minimal regard: two out of the three Sanctus Seraphin instruments are said to have been made when their maker was about one year old, and there are three called 'Tononi' dated '*c*1750-60', 20 to 30 years after the supposed maker's death. It would be helpful also to have evidence of the existence of 'Giovanni Baptista Deconet', described as the father of Michele: the example shown is labelled Guadagnini, so where is the one with the original ticket? So far as I know Michele Deconet had no relatives in the trade, though his son Antonio was a professional violinist. His father's name was Pierre.

Of the seven 'Michele Deconet' instruments shown not one is said to have its label, nor for that matter does any one illustrated look like another, nor remotely resemble any of at least a dozen I have seen with unquestionable labels.

To descend to the farcical, two of the 'Montagnana' examples illustrated are one and the same instrument, though a change of tailpiece separated the two opinions written about it. The text on the second occasion also notes some lightening in the colour of the varnish and a slight expansion in certain of its measurements (is this the scientific approach?).

Under Pietro Guarneri of Venice we are offered what appears to be a fine late Nicolo Amati (as labelled), its quality standing out in a strange assortment which seems to include a typical Hendrik Jacobs of Amsterdam: the text even mentions that the purfling is of whalebone, a material used regularly by the Dutch but never, so far as is known, by the Venetians. And so one could go on. . . .

The photography and general layout of the book are beyond criticism, but thereapart the publishers are to be congratulated on putting forward for public scrutiny and judgement the true character of the Swiss *Expertenkammer*. The other seven volumes are eagerly awaited.

CHARLES BEARE

The World of Medieval & Renaissance Musical Instruments

JEREMY MONTAGU

David & Charles, Newton Abbot, 1976, £7.50; *The Overlook Press, Woodstock, N.Y.,* $20

In broad strokes, Jeremy Montagu roughs out an outline of the history of musical instruments during the millenium between *c*600 and *c*1600. In so short a book—136 profusely illustrated pages—he could scarcely have done anything else. Quite sensibly, it seems to me, he concentrates on the innovations in each succeeding period and he focuses his illustrations around

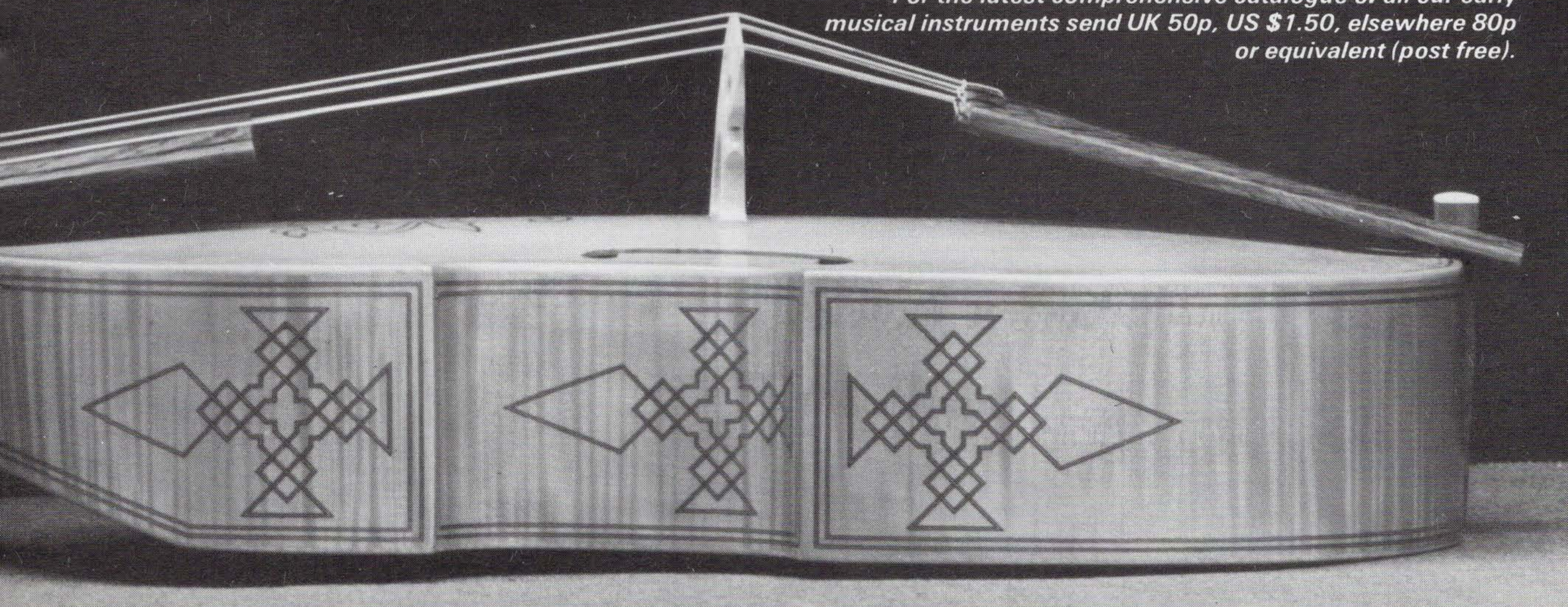
Our treble is an accurate copy of a Henry Jaye treble in a private collection known to us. The original has double purfling on the table which we have incorporated in our own model.

The Early Music Shop

Main showroom, sales and postal service
28 Sunbridge Road, Bradford, Yorkshire
telephone (Bradford) 0274-20014

London sales
47 Chiltern Street, London W1M 1HN
telephone (London) 01-935 1242

For the latest comprehensive catalogue of all our early musical instruments send UK 50p, US $1.50, elsewhere 80p or equivalent (post free).



MOECK

RECORDERS

CRUMHORNS
CORNAMUSES
KORTHOLTS
DULCIANS
RACKETS
SHAWMS
CORNETS
FLUTES
BASSOONS
AND OBOES

Catalogues from Universal Edition, 2/3 Fareham Street, London W1V 4DU

It shall, in later days, unfailing, rouse many an ear to rapt emotion.

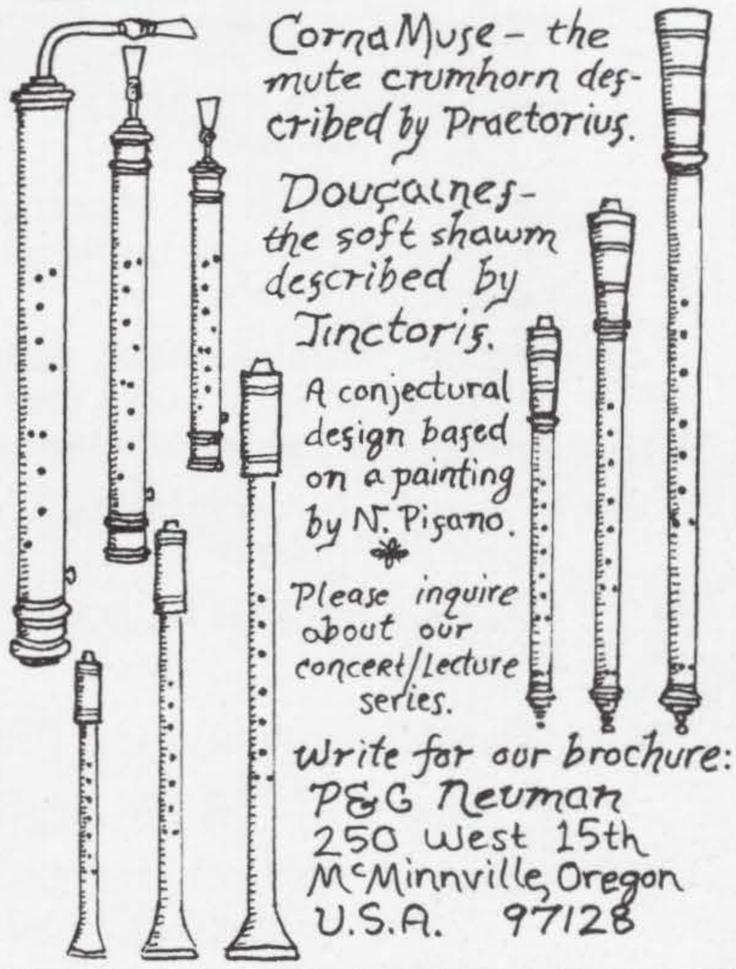
(Schiller: The Lay of the Bell)

relatively few (but important) repertories of pictures: the *Cantigas de Santa Maria* in his chapter on instruments from 1100 to 1350; the treatise of Henri Arnault de Zwolle and the stained glass windows of Beauchamp Chapel at Warwick in his chapter on instruments from 1348 to 1453; and the Triumph of Maximilian and photographs of surviving instruments (and especially instrumental families) in his chapter on the Renaissance.

The chapter headings themselves—and particularly the middle two, 'The Crusades' and 'The Hundred Years War'—are somewhat mystifying, since the historical events are scarcely alluded to in the text, and certainly do not form the subject matter of the book. (Moreover, not everyone would agree in supposing the Renaissance to begin as late as 1450 or in calling the period 'The Age of Maximilian'.) I find, too, the division into time spans (1100-1350, 1350-1453 and 1450-1600) a bit awkward, since it does not really coincide very well with surviving repertories of music. Should I seek advice about the instruments used by Landini or by Machaut, for example, in the chapter on the Crusades or in that on the Hundred Years War? And, moreover, the division obscures the great innovations of the 15th century, not the rise of stringed keyboard instruments, to be sure, to which Montagu rightly gives pride of place, but the invention of the trombone at mid-century (which Montagu does finally acknowledge in his last chapter), the gradual victory of the lute over the other plucked strings and the relative decline of the fiddle and the psaltery, all at the very end of the century (although those might better be considered as 16th-century phenomena), and so on. And in so short a book I would have given more attention to the rise of instrumental families about 1500. To be sure, Montagu writes about them in his final chapter, but the notion is introduced only at the end of his preliminary remarks about the Triumph of Maximilian. While I am grumbling, I might add, too, a passing

Early Woodwinds
by Phil & Gayle Neuman

Racketts & Sordunes after Syntagma Musicum. Strong tone, large range beautifully decorated.



CornaMuse – the mute crumhorn described by Praetorius.

Douçaines – the soft shawm described by Tinctoris.

A conjectural design based on a painting by N. Pisano.

Please inquire about our concert/lecture series.

Write for our brochure:
P&G Neuman
250 West 15th
McMinnville, Oregon
U.S.A. 97128

Donna Curry's Music

BOOKS

PYRAMID STRINGS

LUTES

POST OFFICE BOX 194
22112 W. MONTE VISTA DRIVE, TOPANGA
CALIFORNIA 90290

A BREAKTHROUGH IN TUNER DESIGN

THE NEW PITCHMETER

is fully crystal controlled, giving accuracy if half a cent

has a 'memory' for tuning notes of short duration

tunes any musical instrument to any pitch or temperament

£270 (earlier model £240) from

CLAVITUNE LIMITED
24 Adelaide Square
Windsor, Berks.
Telephone: Windsor 63180

EARLY KEYBOARD AGENCY

Harpsichords, Spinets, Clavichords, supplied in excellent order

Quality instruments required for prospective purchasers

All Reconditioning—Tuning—Maintenance to highest standards

Covered Strings supplied

Martin Robertson
43 Kennett Road,
Headington,
OXFORD.
Telephone—Oxford 65989.

HISTORICAL BRASS WORKSHOP

AUTHENTIC COPIES OF EARLY INSTRUMENTS

from the only firm specializing in early brass instruments. The Workshop is headed by Richard Cook, one of the world's most experienced early brass performers and teachers. The Workshop imports or produces a full range of historical brass instruments for the professional and amateur musician.

- **Mute cornetts and Medieval finger-hole horns by Richard Cook.**
- **Leather-covered wood cornettos and serpents handmade by American and European makers.**
- **Baroque trumpets, slide trumpets, keyed trumpets, natural horns and sackbuts by Meinl & Lauber of Germany.**
- **Epoxy resin cornettos by Christopher Monk of England.**
- **Fiberglas serpents by David Harding of England.**

Detailed brochure and price list available upon request.

HISTORICAL BRASS WORKSHOP

33 Pinckney Street, Boston, Mass. 02114 U.S.A.
Telephone: (617) 723-6158

1978

THIS YEAR, my workshops have a limited capacity for extra work.

ALL KEYBOARD instruments restored to original, early pianos especially.

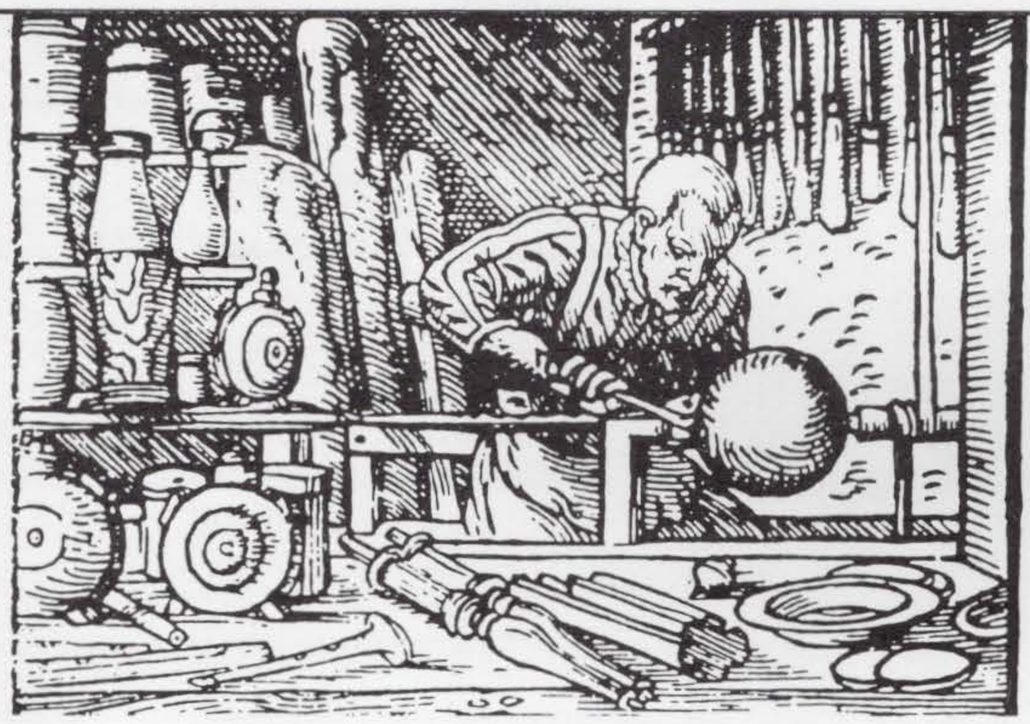
NEW WORK includes a reproduction 1801 BROADWOOD square piano in mahogany—authentic stringing—brass dampers—lovely light action.

YOUR KITS also built to the highest standard.

Details, with pleasure

A. ROY KNOWLES

'Greenacres', Bolton Lodge
Bolton Percy, York.



WE'VE CAPPED THE LOT

If it has a cap, a double reed (cane of course), and you blow down it, then we make it. Our range includes: 9 sizes of crumhorn, 6 sizes of cornamuse, 5 sizes of schryari, 5 sizes of rausch-pfeife and 1 size of kortholt.

RENAISSANCE MUSICAL INSTRUMENTS

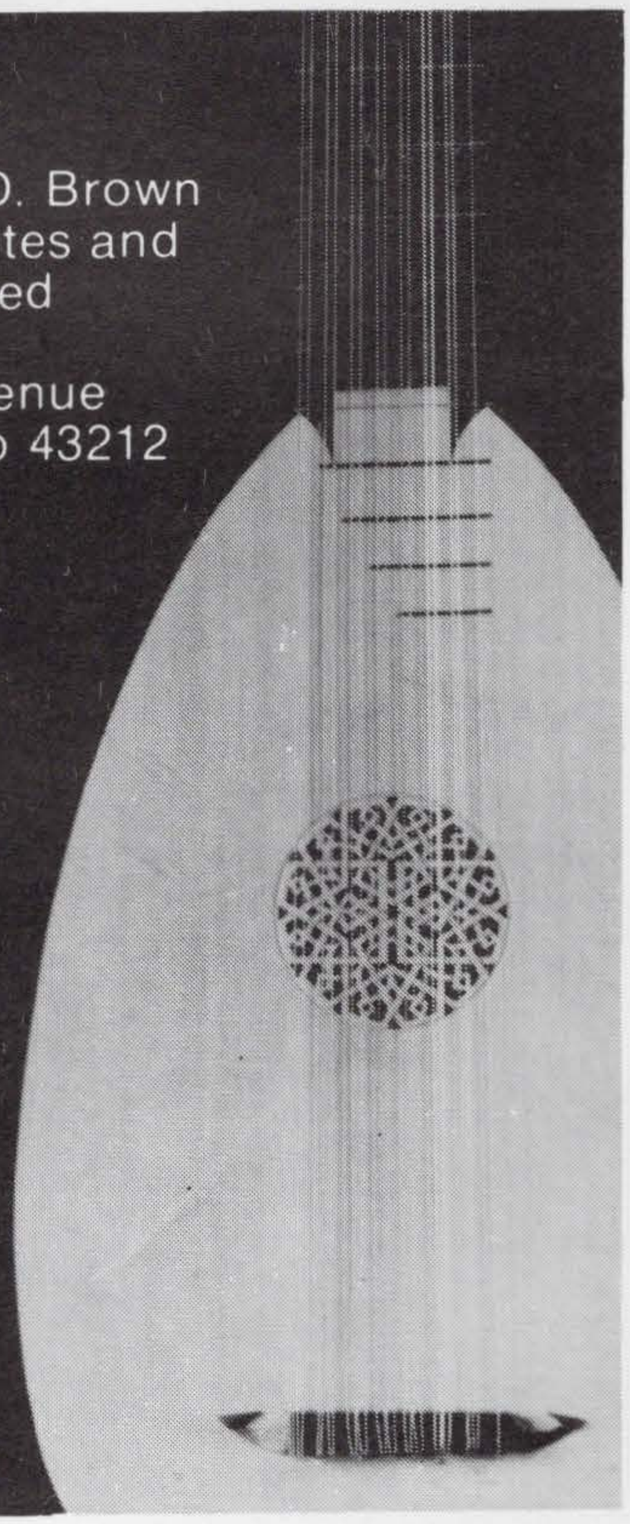
by

A. ERIC MOULDER

53 Limes Road, West Croydon CRO 2HF
Tel: 01-689 4307

The Lawrence D. Brown workshop for lutes and historical stringed instruments.
1410 Haines Avenue
Columbus, Ohio 43212
U.S.A.
(614) 488-2733

Write for free brochure and color photo, or visit by appointment.



regret that more space could not have been given to outlining the musical uses of the instruments of a particular period, even though it is clear that to have included lengthier sections on instrumental groupings the author would have had to expand the work considerably.

Evidently Montagu's aim and his achievement differ from those of David Munrow, whose recent survey of medieval and renaissance instruments obviously invites comparison. Munrow wrote in considerably more detail and he admitted speculation—especially with regard to folk survivals—more freely than Montagu. I do not mean to claim that Montagu refrains from stating hypothetical views. His first chapter, on the early middle ages, necessarily bristles with them, and, indeed, many of his conclusions can only finally be accepted once the evidence has been presented more fully. But if Montagu offers many fewer details than Munrow, the general chronological outlines are correspondingly clearer. In short, give your students Montagu to read first, then Munrow, and finally set them loose on more specialized studies.

Clearly, Montagu's book is not only informative and generally reliable but also extremely handsome. We need such books—and especially when they are as extraordinarily lucid and compact as this—in order to begin to construct a conceptual framework for the history of instruments. All the more praise to Montagu, then, that he would help us along the way, doubtless knowing full well that such introductory texts, inevitably, offer marvellously convenient targets for reviewers and other pedants.

HOWARD MAYER BROWN

Free Ornamentation in Woodwind Music, 1700-1775: an Anthology with Introduction

BETTY BANG MATHER and DAVID LASOCKI
New York: McGinnis and Marx, $15

Like many of the books published by McGinnis and Marx, this one is neither attractive nor inexpensive. Nevertheless, its artistic merits far outweigh its material disadvantages.

The major part of the book consists of an anthology of music, mostly complete movements, ornamented by 18th-century musicians. Thirty examples in Italian style—by Italian, English and German composers—are followed by 36 examples in the French style. Some of the Italian examples are familiar and readily available elsewhere: Bach's slow movements with written-out ornamentation, for instance, Telemann's methodical sonatas, and the examples from Quantz's treatise. Others, on the other hand, like the version of Corelli's Opus 5 for recorder, are unfamiliar and highly interesting, not least because they remind us that violin music of the 18th century is not off limits to recorder players, and indeed, that performers of wind instruments as well as violinists ought to cultivate techniques for embellishing Corellian slow movements. The French examples are all less familiar. One of the greatest virtues of the anthology is that it includes so much music from this repertory, and that it juxtaposes French and Italian free ornamentation in this way, definitively putting an end, one hopes, to the oversimple notion that the French cultivated only fixed ornaments.

Paradoxically, 18th-century 'improvised' ornaments must be studied from the written-out embellishments composers evidently thought of as an essential part of their music and which they therefore incorporated into the final versions of their pieces, as well as from treatises explicitly devoted to the subject and from the sorts of examples of improvisation provided by Telemann and Quantz. Very intelligently, then, Mather and Lasocki have provided in their anthology examples of some movements with 'composed ornaments' and some where the ornaments were added as inessential decoration either by the composer himself or by another musician. Moreover, for those movements that exist only in a highly ornamented version, the editors sensibly have not shrunk from offering their own versions of the simplified melodic lines that presumably underlay the composer's conception. In other words, Mather and Lasocki fully recognize the point at which 'composition' and 'embellishment' intersect, and they deserve praise for the way they help the intelligent performer to face the issue.

Their introduction, written lucidly if not very elegantly, touches on most of the important problems performers will need to understand in order to develop their skills in free ornamentation, and their edition of the music makes admirably clear what they have added to the original sources. The volume will prove helpful, I think, to every performer of baroque music—and not just woodwind players—and it should certainly be studied carefully by everyone just beginning to work into his own instrumental technique free 18th-century ornaments.

HOWARD MAYER BROWN

Le commentaire musicologique du grégorien à 1700
(Musique-Musicologie No. 1)

SERGE GUT and DANIELE PISTONE
Honoré Champion, Paris, 1976, 36F

The analysis of early music remains a difficult problem, despite the work of Putnam Aldrich ('The Analysis of Renaissance Music', *Music Review*, 30/1, 1969) and others. We cannot analyse a Machaut rondeau in terms of binary form or the resolution of a tonal dissonance, for these principles do not apply (or apply in a different way) earlier than the 18th century. Attempts to understand early music using the classical tools of harmonic, tonal, rhythmic and melodic analysis are necessarily empirical and far from satisfactory; and while we may see certain basic musical principles at work in, say, a Byrd Mass or a Dufay chanson, we cannot often say with any certainty why the composer wrote one note rather than another, as we usually can with classical or even Romantic music.

This book, the first of a series which will include works on many aspects of musical genres and technical subjects, tries to define the technical means by which such analysis can be carried out. It begins by examining the language of

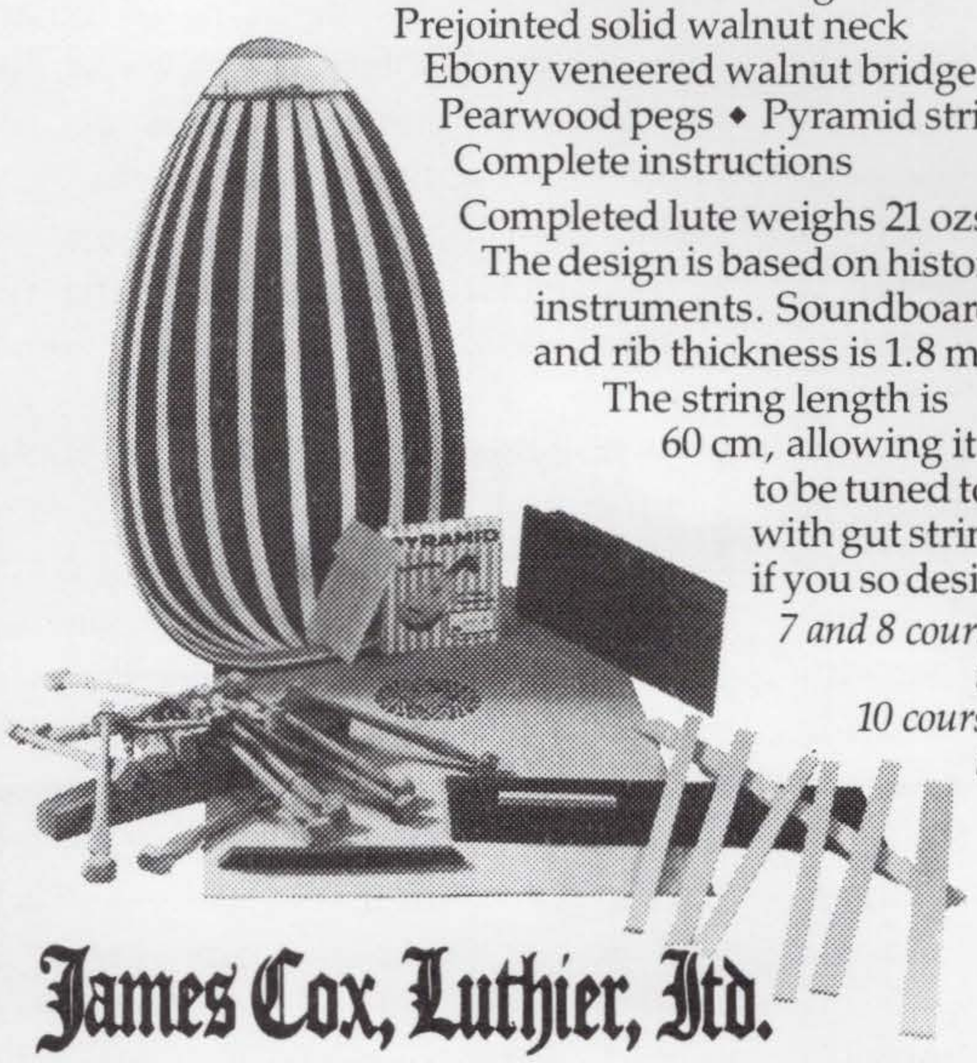
Mark Stevenson Harpsichords

Harpsichords Clavichords Spinets
Virginals. Fine Early Keyboard
instruments after a variety
of classical models.

Upper Gwydir Street,
Cambridge. CB1 2LR.

RENAISSANCE LUTE KIT

Kit contains:
Premade walnut shell
Prethicknessed spruce top with a precut Harton rose
Completed, walnut veneered maple pegbox
East Indian rosewood fingerboard
Prejointed solid walnut neck
Ebony veneered walnut bridge
Pearwood pegs • Pyramid strings
Complete instructions



Completed lute weighs 21 ozs.
The design is based on historical instruments. Soundboard and rib thickness is 1.8 mm.
The string length is 60 cm, allowing it to be tuned to g^1 with gut strings if you so desire.

7 and 8 course kit
$239
10 course kit
$269

James Cox, Luthier, Itd.
429 Fawcett Street
Baltimore, Maryland 21211 (301) 235-0344

Music for Recorders

SONATAS BY OLD ENGLISH MASTERS
for Treble Recorder and Basso continuo (ed Hugo Ruf).

A selection from the many compositions for recorder that were published around 1700.
Book 1: William Williams, Sonata in D minor
Andrew Parcham, Sonata in G major
William Topham, Sonata in C minor
HM208 £3.92

Book 2: William Croft, Sonata in G major
Daniel Purcell, Sonata in F major
Robert Valentine, Sonata in B flat major
HM 209 £3.92

FROM OLD ENGLISH COLLECTIONS
Duets for Descant or Tenor Recorders (ed Percy M. Young)

The little duets in this volume are taken from collections in the British Museum and had not been reissued since their first appearance in the 18th century until now.
Almost all these short pieces are anonymous and many are arrangements of melodies that were popular and widely known in their day.
BA 6266 £1.40

FROM THOMAS BRITTON'S COMMONPLACE BOOK
Duets for Treble Recorders (ed Percy M. Young)

These pieces belong to the time of Henry Purcell and are preponderantly taken from the repertoire of theatre music. In this collection, dated 1697, there is a typical selection of minuets, bourrées, jigs, marches, trumpet tunes, airs, and "symphonies" (this term covers everything not otherwise categorised). Although they were conceived as for two flutes they may be played on any two instruments of suitable register.
BA 6267 £1.40

BÄRENREITER
17-18 Bucklersbury,
Hitchin, Herts, SG5 1BB.
Tel: Hitchin 57535

early music, starting with Gregorian chant and continuing with the polyphony of the 13th to the 17th centuries. The authors' study of the raw musical materials and compositional methods enables them to choose, century by century, the technical bases from which analysis can be conducted. This is clearly simplified from a much larger piece of work, for it contains many generalizations which a more detailed work would qualify. There then follow commentaries on 22 pieces, the music being provided complete in a separate section in a pocket inside the back cover. This is itself a useful anthology of early music, sacred and secular, vocal and instrumental. The commentaries are partly historical and partly analytical, and the approach is a fruitful one. Analysis is necessarily basic (the book is only 208 pages long), but it is informative and never loses track of the music's sound in performance.

Each of the commentaries is followed by some 'critical remarks' by a specialist. These do not always add much to the discussions, but at their best are very useful. For example, Jürg Stenzl's remarks on the *Agnus Dei* of the Machaut Mass expose harmonic and rhythmic structures barely touched on in the commentary, while Howard Ferguson adds basic bibliography and a wider discussion of form to the commentary on Giles Farnaby's *Loth to depart*. To some extent, then, these remarks can make good small errors or inadequacies in the commentaries. Not that there are many of either, though the omission of Richard Marlow's *Musica Britannica* edition of the Farnabys' keyboard music is serious, and the dating of Franco of Cologne's writings at *c* 1260 surprising (*c* 1280 has been accepted for a long time now). But such errors merely emphasize the generally high quality of the scholarship.

The presentation of the volume is a little variable. The text is clearly-printed from a typescript, and typing errors are few: the paper and the paper covers are quite acceptable. Most of the pieces are reprinted from clear and reputable editions, though some—notably Dufay's *Adieu, m'amour* and Monteverdi's *Lamento d'Arianna*—suffer badly from reduction to A5 format. One or two seem to have been printed from doctored xerox-copies and are consequently less legible. The many musical examples in the text, as well as some of the pieces, are in manuscript: they, and the manuscript annotations on the music, are legible though rather inelegant. In the Easter Gradual *Haec dies*, which for some reason is in manuscript, the underlaying of the text is inaccurate, and the serious student will need a printed edition.

The prose-style is clear; and it is concentrated without being too dry. There is little technical language, so that a working knowledge of French plus a pocket dictionary is sufficient: and there is in any case a glossary at the back of the book. This volume was probably designed for students, and it could be used as a text-book for an introductory course on pre-classical music. More specifically, it could be the starting-point for detailed analytical work in early music, for which it provides the basic method (though it uses relatively simple examples). Such working texts are badly needed in the musicological field, and not only by students. The series will indeed be valuable if later volumes maintain the standard of this one.

RICHARD RASTALL

Thematic Catalogue of the Works of Giovanni Battista Sammartini

NEWELL JENKINS and BATHIA CHURGIN

Harvard University Press (for the *American Musicological Society*), 1976, £26.26

As a key figure in the evolution of the Classical symphony, a teacher of Gluck and an important influence on the young Mozart, G. B. Sammartini has long needed the kind of systematic treatment given him in this catalogue. Apart from a listing of 124 surviving works and 56 that are now lost (mostly sacred cantatas), the volume includes a carefully argued appendix of 98 works which the authors consider spurious—something which in the bewildering variety of ascriptions on 18th-century works may seem a little premature but which shows an approach to Giovanni Sammartini far broader than the mere cataloguing of pieces. At the same time the authors are justifiably cautious in their attempts to date the works and have sensibly preferred to organize the symphonies by key. The volume begins with an extended biographical study and shows evidence of the fullest collaboration from 18th-century scholars all over the world.

D.F.

Keyboard Instruments: Studies in Keyboard Organology, 1500-1800

Edited by EDWIN M. RIPIN

2nd, enlarged, edition, Dover, New York, 1977, $3

The original Edinburgh University Press edition of this small but important book was reviewed by Madeau Stewart in *EM*, 1 (1973), p. 112f. The Dover edition, with a slightly expanded title, is made indispensable by the addition of six further pictures to Edmund Bowles's 'A Checklist of Fifteenth-century Representations of Stringed Keyboard Instruments'; and it might be added that the decision to print the plates for each article after the article they illustrate rather than in an enormous 'picture supplement' at the end of the volume has made the reprint far easier to use. This will presumably become standard; and its reasonable price will allow it to take its rightful place on the bookshelf of everybody interested in early music.

D.F.

ADVERTISEMENTS

FOR APRIL ISSUE

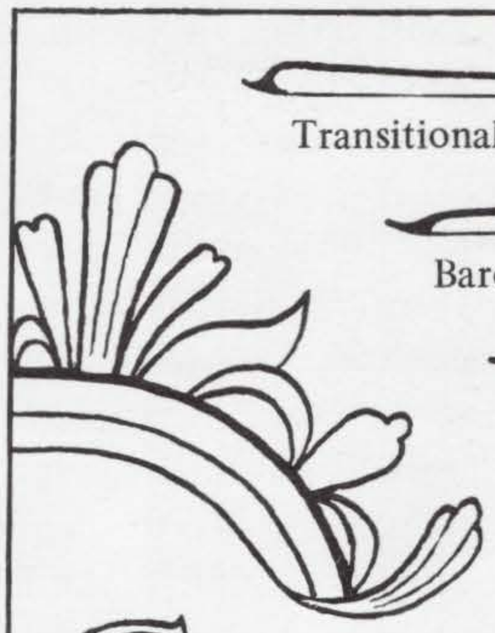
By 4 January 78 please!!

Robert Bailey
Viol Maker

is now working at

3 Barrack Street,
Norwich,
Norfolk NR3 1SQ.
Tel. Norwich 614768

PLEASE WRITE FOR PRICE LIST
BROCHURE



Transitional

Baroque

Renaissance

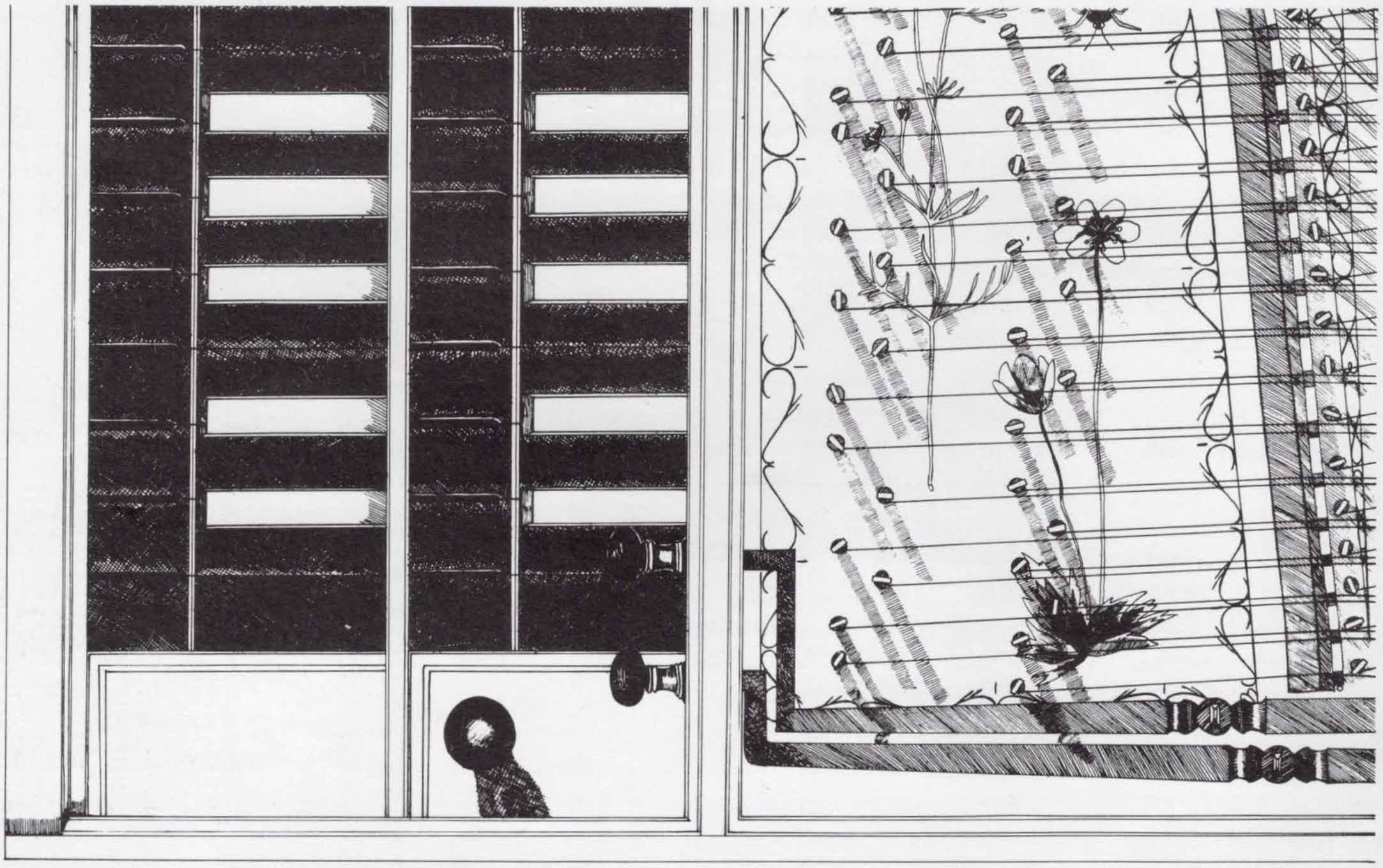
Medieval

BOWS

from
a wide range of originals
on historic principles
in authentic materials

hand made by
JULIAN CLARK, B.A., M.Phil.,
Pennyroyal, Thorpe Road,
Chacombe, Nr. Banbury,
Oxon., OX17 2JW.

Details on application
Visits by appointment



ADLAM BURNETT

CLAVICHORDS, HARPSICHORDS,
FORTEPIANOS AND VIRGINALS.

FINCHCOCKS, GOUDHURST, KENT. TELEPHONE 05803—702

Consort Music of Six Parts

JOHN JENKINS (1592-1678)

Transcribed and edited by Donald Peart

Stainer and Bell, 1977 (*Musica Britannica*, 39), Score only, £11

Let it first be said that Dr Peart is a Jenkins scholar of very long experience, and that his edition of the six-part works is sound and competent. Had it appeared in the *Musica Britannica* series close on the heels of Volume 9 (*Jacobean Consort Music*), there would have been cause for rejoicing.

Unfortunately, this new score comes in the wake of the Viola da Gamba Society/Faber Music complete practical edition—score, parts and organ book—which was reviewed, with an appreciation of the music, in the April 1977 issue of *EM*. It is hard to think of any publication of consort music which has given such immediate pleasure and practical satisfaction on both sides of the Atlantic.

Although the comparison of the editorial work of Peart with that of Nicholson and Ashbee is interesting, it is far too much of a luxury, and the lavish outpouring of a second precious stock of engraving, paper and printing must, in these penurious days, be judged a sad waste of scarce resources.

It is unfortunate, also, that the present edition is set out in a form which makes comparison with its predecessor an act leading almost to nervous exhaustion. Firstly the issue of Jenkins-numbering of the works is avoided, despite the listing in the Bibliography of the catalogue of Meyer, whose numbering of the six-part fantasias and In Nomines was adopted by the Viola da Gamba Society. The works are given only an internal *MB* numbering and are presented in a different order, namely:

MB Nos.	*VdGS(Meyer) Nos.*
1 to 9	Fantasies 1 to 9
10	Fantasy 12
11	Bell Pavan
12	Pavan 2 in F
13, 14	Fantasies 10, 11
15, 16	In Nomines 1, 2

Secondly, the same five sources are identified by the same five letters, but in a different order:

Source	*VdGS*	*MB*
A	C.83	C.83
B	29290	423-8
C	473-8	473-8
D	423-8	1004
E	1004	29290

Thirdly, the whole collection is regrettably presented in short bars necessitating numerous ties; consequently, nearly all the bar numbers are different in the two editions.

Lastly, the textual commentary takes the form of a 'knitting pattern' which compares unfavourably with the self-evident notation of the VdGS edition and which is harder to use.

Dr Peart offers no precise estimate of the dates of the six-part works, and leaves open the possibility that they might have been composed after 1645 when William Lawes died; the VdGS estimate was 1615-30. In his review of the sources, he did not have the benefit of the recent discovery of John Browne's ownership of some of the manuscripts; for these, and for a discussion of Jenkins's possible connection with the various manuscripts, recourse must be had to the VdGS edition.

In the editorial introduction there is an interesting discussion of instrumentation, coupled with an encouragement to try more than merely the three standard sizes of viol, and of the provenance, authenticity and use of the organ parts. In this collection, the organ parts differ greatly, and it was an excellent idea to print both the available organ parts under the scores of Fantasy 8 and the two In Nomines.

It is satisfactory that the original key signatures have been retained, particu-

JOHN JENKINS
Consort Music for Viols

Edited by Richard Nicholson and Andrew Ashbee

The Consort Music of John Jenkins is one of the richest collections by any of the English masters of the 17th century. The present editions of the complete four-, five- and six-part works (*Fantasies, Pavans* and *In Nomines*) are published under the auspices of The Viola da Gamba Society. Each comprises a boxed set of viol parts, organ part and score, including extensive introductions and full critical commentaries.

Of the six-part volume the *Musical Times* commented "This is a credit to all concerned: Jenkins himself, the contrapuntist with a sure understanding of form and of musical line; editors whose care shows not only a regard for the highest musicological standards but a deep sense of love and duty to the music; publishers . . . who have produced the volume with a restrained elegance."

Together these volumes are indispensable publications of the first importance for all players, scholars and admirers of the music of the period.

Consort Music for Viols in Six Parts (16 items) £20.00

Consort Music for Viols in Five Parts (20 items) £15.00

Consort Music for Viols in Four Parts (19 items) in preparation

Faber Music Ltd **3 Queen Square, London WC1N 3AU 01-278 6881**

TONY CHINNERY
ITALIAN HARPSICHORDS

Light and graceful instruments with a warm rich tone
Standard price **£900**

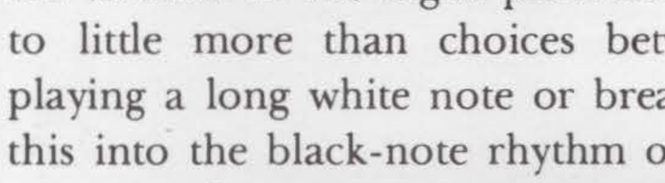
27 Clerkenwell Close, London EC1R 0AT Tel: 01-253 0026

larly in the case of Dorian/D minor whose colour, in which B flats sound vital and are appropriately identified by accidental signs, must be appreciated by the player. Whether, on the other hand, the major sections of Fantasies 1 and 4 and of the Bell Pavan should have had their signatures modernized is a moot point which had already exercised the mind of the VdGS editors. The original players were faced with a profusion of accidentals, as the present edition shows, and one wonders how they fared.

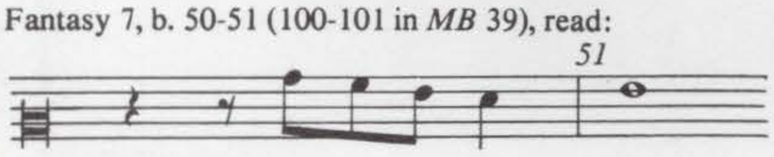
The note values are unaltered—another good point—except in the tripla section of the Bell Pavan where they are halved. Now that consort players are accustomed to playing from original note values, to go on halving them—even briefly—is a pity. Moreover, the editorial time-words 'but a little faster' may be questioned, placed as they are over a burial chime (see Byrd's *Battle*) which is an incident in what might be dubbed Jenkins's *Pathetic Symphony*.

The text of this edition, like the other, is sound, even though a different view is so often taken in it, especially in the organ part. However, most of the choices are between equally satisfactory alternatives, and, in many cases, the variants in the organ parts amount to little more than choices between playing a long white note or breaking this into the black-note rhythm of the corresponding string part. Some of the variants, as in the VdGS edition, are represented by editorial signs in the score or are covered by the declared omission of obvious errors; neither textual commentary, therefore, is complete.

Of the different readings, players using the VdGS edition may care to consider the following by Dr Peart which look and sound better to me. Fantasy 2, b. 8-9 (16-17 in *MB* 39), Tr 1, read:



Fantasy 7, b. 50-51 (100-101 in *MB* 39), read:



—which is an editorial rationalization of the variant shown in the VdGS edition. Bell Pavan, b. *0 (39 in MB* 39), first beat, all C's sharp. Pavan 2, b. 22-4 (43-8 of No. 12 in *MB* 39), slurs, editorial where needed, over all pairs of equal-pitched quavers. In Nomine 1, b. 76 (87 of No. 15 in *MB* 39), B2, read the three crotchets in alto clef, viz. as *b'* rather than *c'*.

The following readings do not appear to be as satisfactory as those in the VdGS edition. Fantasy 8, b. 56 (112 in *MB* 39), last minim beat, *g'* in Tr 1 and organ sharp, but natural in T: an abrasive collision. Bell Pavan, b. 21 (42-3 in *MB* 39), *e* omitted from the organ bass. Pavan 2, b. 31 (63 in *MB* 39), *f'e'd'* in organ tenor rather than *d'c'b'*. Fantasy 10, b. 53 (106 of No. 13 in *MB* 39), the variant listed by VdGS has been adopted, resulting in one bar of unison between CT and Tr 1 which Morley would have deplored and which Jenkins would hardly have authenticated.

Both editors have arrived at ingenious completions—which have much in common—of the missing countertenor line in Fantasy 11 (14 in *MB* 39).

It seems a pity, when early music is in such keen competition for a share of the publishing market, to have to greet with less than total enthusiasm the appearance of an excellent modern edition of Jenkins's music. Yet, in relation to what has gone before, it gives us only another good score (no parts) of the same works. It cannot claim to open an alternative window into the sources, such as was done by the Boethius-Edwards facsimile, in relation to the modern editions, of Dowland's *Lachrimae*. Might not some other part of the unpublished music of that prolific composer have been considered?

GORDON DODD

EARLY MUSIC
CHORAL ISSUE
April 1978
Contributors include: Denis Arnold, John Caldwell, Howard Mayer Brown, Peter Phillips and Michael Morrow

Aux due Cornetti
Top quality Cornetts
(Curved and mute)

Hautbois du Poictou
a speciality

Rauschpfeifen
Shawms
Rackets

Handmade instruments with cane Reeds

JACQUES LEGUY
49 Avenue du Plessis
F 92290 CHATENAY MALABRY
France

BRIAN CARLICK
Maker and Restorer of
Historic Wind Instruments
The Stable Workshop, Dower House
Rousham, Oxford
Tel. Steeple Aston (0869) 47052

THREE-HOLE PIPES
A reconstruction of the pipe of the medieval and renaissance periods. Of loud tone and good repetition on all notes. Used by Paul Williamson and Philip Astle, as on their record 'A handful of Pleasant Delites' (PLR 008)

MEDIEVAL RECORDERS
Reconstructed instruments at various pitches based on a surviving original

RENAISSANCE FLUTES
GEMSHORNS

These hand-made instruments may be obtained direct, or from
The Early Music Shop, Bradford, Yorks

ANTICO EDITION

Music from the period 1200-1550

a continuing series of editions for performance by small groups of singers/instrumentalists

Our latest publication:

TWO anonymous ALLELUIAS

from the Worcester fragments (13th c.)

Edited by Gilbert Reaney, A. E. 0014—90p

ANTICO EDITION, North Harton,
Lustleigh,
Newton Abbot, Devon TQ13 9SG,
England.

TECLA EDITIONS

Tecla Editions and Shattinger International Music Corporation announce the first modern edition of a major work in the history of the guitar:

Federico Moretti: Doce Canciones [Twelve Songs] (London, C. 1812). A complete facsimile of a cycle of twelve Spanish songs for voice and guitar (with alternative piano accompaniment by Manuel Rücker), with a new introduction and English translation by Brian Jeffrey. Federico Moretti, whose influence on Fernando Sor is well known, was an officer in the Spanish army at the time of the Peninsular War. He dedicated this collection to his brother officer James Duff, later Lord Fife, who was probably responsible for having it printed in London, and it has never been reprinted until now. The songs are arranged in the form of a cycle describing the course of a love-affair: elegant, lyrical and even operatic in style, they are certainly a major addition to the repertory. Cloth £8.00/TE010; paper £5.60/TE011.

Brian Jeffrey's **Chanon Verse of the Early Renaissance,** volumes 1 and 2, is still available. These two books are a complete edition of all the known printed collections of chanson texts in France from c. 1515 to c1540. between them they provide the full texts for many French Renaissance chansons of which the musical sources often give only a single stanza. Highly entertaining in their own right, they have taken their place as a standard work in the history of the French chanson and in French literature in general. Volume 1 £4.50/TE053; Volume 2 £8.00/ TE054; the set of two volumes £11.00.

From your music shop or from:
BRON'S MUSIC AND BOOKS, 64 DEAN STREET,
LONDON W1V 5HG. (Add 60p postage)

Le Droict Chemin de Musique

Centre de musique ancienne de Paris

5, rue Fondary - F 75015 PARIS - Tél. 575-12-14

Now we distribute new editions of Early Italian Music published by the **Early Music Center of Firenze** (Italia).

Some titles :
Giulio Caccini «Le Nuove Musiche» (1614)
Domenico Mazzocchi : «Lamentum Matris Euryali» (1638)
Jacopo Peri «Lamento di Jole» (17th)
Claudio Monteverdi «Due Lettere Amorose»
Domenico Mazzocchi «Lagrime Amare» (1638), etc.

•

GAM (Groupe d'Acoustique Musicale).
Technical revue about music and acoustics problems.

Some exemples between more of 90 titles :
N° 18. The Bells / N° 35. The Flute / N° 54. The Cembalo by Arnaut de Zwolle / N° 72. The Lute / N° 73. The Celtic Harp / N° 90. The Recorder / N° 92. The Guitar.

•

Ask our catalogues.

U.C.P. PUBLICATIONS – PARIS

introducing a new collection of early french music (17e-18e centuries).

•

Works in facsimile : sonatas by Telemann, Philidor, de Labarre and Naudot.

Other sonatas or concertos by Dornel, Caix d'Hervelois, Mascitti and others, for flutes, oboes consorts of wind instruments.

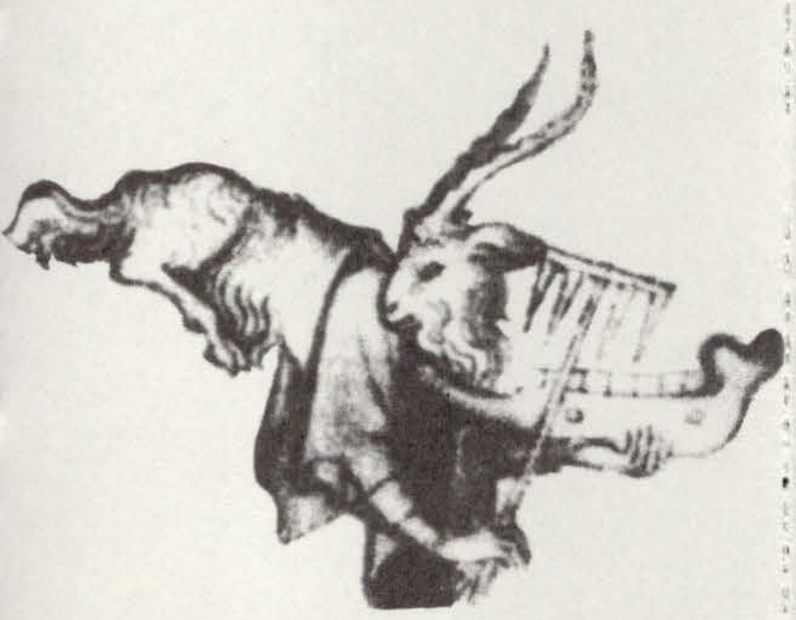
Music for voices : vocal works (16e and 17e centuries) by Costeley, Le Jeune, Roland de Lassus, Janequin, Monteverdi, Sweelinck and others.

•

Ask our special catalogue
(80 titles published)

Trumpeter of Charles V. From Clifford Armstrong's 'Sixteenth-century German playing-cards—a little known source of German songs'.

From John M. Ward's 'The maner of dauncynge'.



From 'Secular musical practice in sacred art' by Emanuel Winternitz.

Early Music subscription form

Please pass to your regular bookseller or music dealer or send direct, together with correct remittance as indicated, to:

Journals Manager, Oxford University Press, Press Road, Neasden, London NW10 0DD, England.

☐ I wish to subscribe to	Vol. 6 1978	☐ UK £7.50	☐ USA $17.50	☐ Elsewhere £8.00
☐ I wish to receive	Vol. 5 1977	☐ UK £5.50	☐ USA $14.00	☐ Elsewhere £6.50
☐ I wish to receive	Vol. 4 1976*	☐ UK £8.00	☐ USA $20.00	☐ Elsewhere £8.00
☐ I wish to receive	Vol. 3 1975*	☐ UK £8.00	☐ USA $20.00	☐ Elsewhere £8.00
☐ I wish to receive	Vol. 2 1974*	☐ UK £7.00	☐ USA $17.50	☐ Elsewhere £7.00
☐ I wish to receive	Vol. 1 1973*	☐ UK £6.50	☐ USA $16.25	☐ Elsewhere £6.50

☐ Please send me a specimen copy of *Early Music*

* Now reprinted as one complete volume in attractive paper covers.

Subscriptions are arranged to run in units of one year. Any subscriber to an issue after the first automatically receives back copies for that particular year. *Existing subscribers receive renewal invoices, and should not use this form to renew their subscriptions.*

The Register of Early Music order form

DETAILS OVERLEAF

☐ I wish to receive

The Register of Early Music 1977 ☐ UK £1.50 ☐ USA $4.00 ☐ Elsewhere £1.50

Please tick as required. Prices include dispatch; those to the USA are by air-speeded post.

NAME

ADDRESS

Please send separate cheque for the Register

The Register of Early Music **DETAILS OVERLEAF**

INSTRUMENT SYMBOLS

SURNAME (MR, MRS, MISS, TITLE, ETC) INITIALS OR FIRST NAME

STREET

TOWN

COUNTY/DISTRICT CODE

COUNTRY

PHONE *Please space according to local usage* DATE

The Register of Early Music

Many of those becoming interested in early music seem to find difficulty in locating instruments, music and other players. The Register of Early Music aims to provide a clearing-house of information. Lists of wind, string and keyboard instruments are prepared regularly. A current index of players and groups is maintained giving addresses, phone numbers and instrument(s) with some indication of standards. The full index appears once a year. Few countries are not represented and the names, from complete beginners to well-known performers, grow in numbers all the time. The index was started for amateurs but professionals find it helpful too.

Please notify changes of address, etc., on a separate card to Christopher Monk. In future, we can only accept information from cards, not letters. If you would like to be included on the index, simply fill in the card clearly, putting the symbol *b, c, p* or *t* clearly beside your instrument(s) on the printed list and send it to The Register of Early Music, Stock Farm House, Churt, Farnham, Surrey GU10 2LS, England. Wherever you are in the world we welcome any opportunity to help.

The Register of Early Music can be obtained by filling in the order form overleaf, enclosing £1.50 ($4).

From 'An Introduction to renaissance viols' by Ian Harwood.

From 'Vivaldi's church music: an introduction' by Denis Arnold.

b — beginner *c* — competent amateur *p* — professional *r* — restorer *t* — teacher

B	baroque bassoon
BC	baroque cello
BP	various bagpipes
BT	baryton
BV	baroque viola
C	conductor, director
CI	cittern
CM	cornamuse
CN	cornett, zink
CR	crumhorn
CT	chitarrone, theorbo
D	curtal, dulcian
E	editing, arranging, transcribing, etc
EB	early brass
EC	early clarinet, chalumeau, basset horn
ED	early dancing
EN	ensemble
ES	early stringed instrument
EW	early wind
FB	baroque flute
FD	fiddle/fidel
FR	renaissance flute
FI	folk instrument
GB	baroque guitar
GH	gemshorn
GR	renaissance guitar
H	harp
HG	hurdy-gurdy
I	iconographer
KH	harpsichord, etc
KL	clavichord
KO	organ, regal, portative, etc
KP	early piano, fortepiano, etc
KT	kortholt
L	lute
MB	maker of brass
MBS	maker of bowed instr
MK	maker of keyboard instr
MO	organ builder
MP	maker of percussion
MPS	maker of plucked instr
MU	musicologist
MW	maker of wind instr
NH	natural horn
O	baroque oboe
OP	orpharion
OR	organologist
P	percussion
PS	psaltery
PT	pipe and tabor
R	recorder
RA	racket
RE	rebec
RP	rauschpfeife
RW	renaissance woodwind
S	singer (+ S soprano, M mezzo, A alto, CT counter-tenor, T tenor, BR baritone, BS bass)
SB	sackbut
SH	shawm
SO	sordun
SR	serpent
T	baroque trumpet
V	baroque violin
V	viol (+ TR treble, T tenor, B bass; + S solo)
VI	vihuela
VL	violone

Any other category of instrument can be written out in full, e.g. mandola, musette, ophicleide, slide trumpet, viola d'amore.

Marco Attilio Regolo
ALESSANDRO SCARLATTI
Edited by Joscelyn Godwin

Griselda
ALESSANDRO SCARLATTI
Edited by Donald Jay Ground and Elizabeth B. Hughes

Harvard University Press, 1975 (*The Operas of Alessandro Scarlatti*, vols. 2 and 3), £11

The second and third volumes of Professor Grout's edition follow the pattern established in the first. Each comprises a scholarly edition of the music, preceded by an Introduction dealing with such matters as the story, the sources, editorial principles and performance practice, and followed by an Appendix of alternative or additional musical items and by a translation of the libretto. The first volume (*Eraclea*) also included a facsimile of the libretto, but this has been dropped from the later volumes, presumably because the recitative for these operas survives complete.

The aim of the edition is 'to present an accurate version of Scarlatti's original score, with only those notational changes necessary to make it more easily readable by modern players and singers' (Godwin). The only feature of this approach that seems to me to be of doubtful value is the retention of those original key-signatures which by later standards lack one or more sharps or flats. Editorial accidentals, added sometimes as a result of this policy, are unfortunately not distinguished typographically from accidentals to be found in the source(s), and a few, inevitably, are omitted by mistake (e.g *Marco Attilio Regolo*, No. 111, b. 33: B flat required in the continuo). The reason for the policy is not explained, but the editors presumably believe that the original signatures are of some significance. All the same, these could be given in a prefatory stave and be replaced in the edition by a modern signature; this would be more in line with the present (essential) policy of modernizing the use of accidentals. Accidentals prescribed by a modern signature but absent from the source(s) could then be listed in the Critical Notes.

It is disappointing to find that these Notes, the lack of which detracted so much from the value of *Eraclea* (cf. *EM*, October 1975, 407-8), have not been included in *Marco Attilio Regolo* or in *Griselda*. Professor Godwin does not even say where the Notes to his edition are to be found, though he refers to them twice; like the Notes to *Eraclea* and *Griselda* they can, presumably, be obtained at extra cost from the Department of Music at Harvard University.

It is a pleasure, on the other hand, to find that discrepancies between editorial intention and editorial action, so numerous in *Eraclea*, have been all but eliminated. An exception appears to survive in the instrumental specifications in *Marco Attilio Regolo*, which seem to be at variance with Godwin's policy as outlined in his Introduction. In the absence of the Critical Notes one has to turn to Scarlatti's autograph to discover which specifications are editorial and that some specifications and other instructions have been omitted or possibly misinterpreted.

Such pitfalls appear to have been avoided in *Griselda*, even though this must have been a more difficult opera to edit. The autograph manuscript (which lacks the second Act) contains ample evidence for the existence of a version of the work earlier than, and in many respects different from, the one which Scarlatti finally decided upon and which appears in all the known 18th-century copies of the complete score. The evidence consists principally of alterations and cancellations in the autograph, varying in length from a couple of bars to an entire page, and indications for omissions in the libretto. These changes have been discussed by Professor Grout in *Essays on Opera and English Music in Honour of Sir Jack Westrup*, ed. F. W. Sternfeld, Nigel Fortune and Edward Olleson (Oxford, 1975); and the music deleted by Scarlatti in Acts I and III is now presented in the Appendix to this edition, the bulk of which provides an admirable reading of the final version of the work.

Now that two of Scarlatti's late operas are in print it is surely time for some enterprising person to consider mounting a performance. Let him not be discouraged by the rather apologetic tone adopted in the Introductions to these editions! To say, in so many words, that these works do not conform to later ideals of opera or drama is to miss the point: they are glorious examples of the musical theatre of the late Baroque period. Instead of seeking to excuse *opera seria*, or contenting our-

RK

IAN HARWOOD & JOHN ISAACS.

Musical Instrument Makers

LUTES

Medieval, Renaissance and Baroque Lutes
7 course Student Lute and Kit

Lute and Viol Strings

John Isaacs, 18 Barton Road,
Ely, Cambs. CB7 4DE. Telephone Ely 2221

MUSIC FOR
LUTE

BYRD, W. 2 Pieces. Galliard and The Woods so Wild.	£1.95
HOLBORNE, A. Pavan and Galliard	£1.40
DA MILANO, F. Fantasia for 2 Lutes	£1.05
6 PIECES FROM THE TIME OF ELIZABETH for Lute and C Recorder	£2.65

Ask for our free 32-page
EARLY MUSIC CATALOGUE

BREITKOPF & HÄRTEL (LONDON) LTD

8 Horse and Dolphin Yard
Macclesfield Street
London W1V 7LG
Tel: 01-437 3342 (Ansafone)

WILLIAM MITCHELL
HARPSICHORDS

Ruckers instruments after Michael Thomas
Personal delivery throughout the United Kingdom and Europe
Transcontinental delivery arranged with minimum fuss
Brochure is available for prospective purchasers

FIRCROFT HOUSE, CHRISTCHURCH ROAD, BOSCOMBE, DORSET
BOURNEMOUTH (0202) 39074

selves with performances of exceptional works by Handel (and Monteverdi), let us try to face head-on the aesthetics of a genre that dominated European music for such a long time.

COLIN TIMMS

The Oxford Anthology of Music: Medieval Music
Edited by W. Thomas Marrocco and Nicholas Sandon
London and New York, Oxford University Press, 1977, £6.50

Professor Marrocco is already well known for his editorship of the trecento repertory and for books on American music; Nicholas Sandon for expertise in the early English field. The two anthologists have produced a 'closet of rarities' which avoids all the pieces to be found in the other general collections by Schering, Parrish or Apel and Davison. Most of them, in fact, have never been published outside the scholarly Monumenta and Gesamtausgaben, and some of them are actual first editions. Those who teach will regret that the editors have fortuitously succeeded almost as well at not duplicating recorded pieces. Not one item, for instance, of David Munrow's record sets *Music of the Gothic Era* or *The Art of Courtly Love*, and only a couple of songs in the entire *Reflexe* collection, are to be found here. The anthology will be of most use to those who can read, sing, or play the pieces themselves.

For the advanced student it is a splendid vade mecum: it has all the apparatus of incipits, ligatures, coloration, isorhythm and plica signs, clear distinction of editorial accidentals, and accurate designation of the sources by RILM sigla. Only a very few pieces are taken directly from existing editions, and these are credited. For the rest, Marrocco and Sandon have transcribed from films, facsimiles, and the original manuscripts themselves. Comparison of their versions with those of the best scholarly editions reveals minimal differences, mostly in orthography or in suggested musica ficta. The further back one goes, of course, the more editions are bound to differ: but these editors have no eccentric axes to grind, and in dubious cases of rhythmic interpretation they make due reservations (as with two-part organum) or simply use tail-less noteheads (as in troubadour songs). The commentaries on each piece form a small history book in themselves.

The contents may come as a shock to the medieval music-lover who hangs his history on the convenient pegs of famous names. Léonin, Machaut, Landini and Dunstable make their appearances briefly, as parts of a larger historical mosaic. Anonymi abound. Each piece has to be considered on its own merits, not on the reputation of its composer. Thus we find more early polyphony from Winchester, St Martial and Compostela than from Nôtre Dame; not Machaut's Mass, but sections from five other 14th-century masses. If any bias is present, it is in favour of English music, for which we presumably have Nicholas Sandon to thank—and I mean thank, for where before have Sarum plainsong, Worcester motets and the English music from the Trent Codices been aired outside their scholarly editions?

There is an extensive collection of troubadour and trouvère songs; also Cantigas, a Lauda and Minnesang. *The Play of Herod* is given in its entirety, but that is nothing: so is the Easter Day Procession and Mass according to the Sarum Rite—25 pages of it, with the entire liturgical texts, all the directions and rubrics, and a map of Salisbury Cathedral! The editors' boldness in providing this otherwise inaccessible material is to be commended.

In the Polyphonic section the idea has been largely the didactic one of illustrating every medieval genre and form. I regret only the omission of some four-part organum in Perotin's style: *Mors* would have been short enough, and one of the six conductus might have been dropped. Again the editors have sought to correct the common view that the early 15th century is the age of the Burgundian chanson, by throwing their weight on the side of the seldom performed liturgical music.

Lest the approach of the anthology be thought exclusively scholarly, let it be said that it is a performing edition, too. The editorial machinery is inconspicuous, and the printing absolutely legible. Each piece is thoughtfully prefaced by the ranges of each part, and followed by a translation of the text. When subsequent verses occur, the words are always printed beneath the notes, not separately at the end. Page turns are few, for the autographer has an almost medieval facility for using every inch of paper. Those in search of new pieces to perform need look no further.

I hope that OUP will follow this with another anthology, to run perhaps from 1450-1650.* There the editor will be up against the breadth of the repertory and the length of the pieces, but there is no less need for an attempt to be made.

JOSCELYN GODWIN

* OUP do indeed have such plans: the volume will be edited by Howard Mayer Brown and Nicholas Sandon. Ed.

Music for the Lute
WILLIAM BYRD
Edited by Nigel North
Oxford University Press, 1976 (*Music for the Lute*, 6), £7.50

The title, inferred from the name of the series, is deceptive. As the editor is quick to point out in his preface, Byrd 'wrote no original music for the lute', and the volume is intended rather as a collection of works by Byrd in contemporary arrangements. So although it offers us hitherto unpublished lute settings of twelve pieces out of a total of fourteen, and some insight into how Byrd was viewed by his contemporaries, it tells us nothing new about Byrd himself.

But there is a double deception; for half the numbers in the volume are placed in an appendix, and are arrangements of pieces not even originally by Byrd. The statement that these works

"Burkat Shudi
et Johannes Broadwood
1775"

Now ready . . .

MORLEY GALLERIES

Catalogue for Connoisseurs and Collectors

"Musical Instruments of outstanding design, quality and craftsmanship from the 18th and 19th centuries to the present day."

Dial 01-852 6151 for your free copy.

Harpsichords — clavichords — spinets — virginals — square pianos — fortepianos — harps — new upright and grand pianos.

MORLEY GALLERIES

4 Belmont Hill, Lewisham, SE13 5BD
10 minutes by train from London Bridge,
Open 9-5, Monday-Saturday.

Illustration from the latest publication of

EULENBURG BOOKS

The recorder and its music

by EDGAR HUNT

This book, first published in 1962, traces the recorder's development as an instrument and its position in the world of music from 1450 to today. This new edition has been revised and corrected to take into account the latest developments all over the world.

178 pages, 229 x 152mm, 30 photos, many line-figures and music examples ISBN 0 903873 05 2,
paperback £3.00

ERNST EULENBURG LTD
48 GREAT MARLBOROUGH STREET
LONDON W1V 1DB. TEL. 01-437 1246-8

have 'tenuous' connections with Byrd only thinly disguises the flimsy conception behind this part of the edition. At the end of his preface Mr North has to admit that two of these extra pieces have obviously wrong ascriptions in contemporary sources, two have merely picked up the initials W.B., and three use existing material that Byrd did not actually write but simply used in his keyboard music. I am afraid that this volume, far from fulfilling its declared aim of 'clarifying Byrd's position in the field of lute music', will only serve to encourage the flow of spurious Byrd pieces on gramophone records and so on, and further confuse the general listener about the nature of Byrd's musical personality.

Nevertheless one can understand the eager desire of lutenists to get their hands on the work of the finest writer of instrumental music of the age. Of course all the authentic works lose something through being transferred from one medium to another. In the keyboard pavans and galliards the arrangers obviously had special difficulties in adapting Byrd's highly idiomatic repeats. Some gave up altogether and simply omitted them, while others substituted their own lute division, neither procedure being successful since Byrd conceived his decorated repeats as an integral part of the structure of the whole composition. On the other hand, the anonymous arranger of the third pavan in the volume boldly attempted to set most of Byrd's original passage work—thereby making the piece almost unplayable on the lute!

The tablature is accurately transcribed into staff notation and there is ample supporting information. As with all the volumes of this series, facsimiles or reconstructions of the tablature form a detachable insert, and clarity and elegance of presentation make the volume admirable for both practical and study purposes. In fact the series *looks* so good that it is a pity the planning behind it is evidently rather piecemeal. A longer term blueprint is needed for selecting the most significant part of the entire English repertory, including the admittedly difficult formulation of policy over the publication of music by little known and anonymous composers. I should have thought that complete editions of the most prominent composers of lute music would be among the priority volumes, with editions like the present one, interesting though it is, rather lower down the list.

WARWICK EDWARDS

Oeuvres des Mercure
Edited by Monique Rollin and Jean-Michel Vaccaro
Centre national de la recherche scientifique, Paris, 1977

This volume contains the collected works of two French lutenist composers by the name of Mercure: the first, Mercure d'Orléans, whose music appears in printed books and manuscripts of roughly the first 15 years of the 16th century; the other, John Mercure, who flourished later in the same century.

According to the editors, nothing is known of the life of Mercure d'Orléans and they suggest the name might have been used to conceal the identity of Philippe-Emmanuel de Lorraine, duc de Mercoeur, or 'Monsieur de Mercure', as the name sometimes appears in documents of the time. Related by marriage to Henri III, he was a staunch supporter of the Valois party. On the accession of Henri IV he lost his privileged position and eventually joined the army of the Emperor Rudolph II in an expedition against the Turks. He returned to Germany and died in Nuremberg in 1602. A man of culture, he surrounded himself with literary figures and musicians, and could well have been an amateur lutenist with a minor talent for composition. The editors bring forward a number of coincidental facts in support of this supposition, but they do also consider it possible, and perhaps more likely, that the composer was a young musician in the Duke's employment who adopted the name of his patron.

The music is pleasant, but with nothing particularly distinguished

LUTES

We regret that due to the tremendous demand for instruments, we are finding it increasingly difficult to be able to offer lutes from stock. However, supplies are still coming in from our regular makers, and we invite prospective customers to write for our stock list which shows the current situation at any given time (postage 9p).

We also stock MUSIC and PYRAMID STRINGS (details included in stock list).

SPANISH GUITAR CENTRE
(Bristol)
2 ELTON ROAD,
BRISTOL BS7 8DA
Tel. (0272) 47256

VIOLS

by

Ronald Prentice

For further information please write to:

Ronald Prentice
The Mill,
Ash Priors,
Taunton,
Somerset TA4 3NQ.

LARK IN THE MORNING

announces the opening of our new shop in Mendocino, where may be had:

Uilleann, Northumbrian, Highland, Bulgarian, Italian, and other bagpipes · hammered dulcimers · kavals · frulas · Irish harps · flageolettes and tin whistles · key bugles and ophicleides · boxwood and Albert clarinets · recorders · flutes ~ all systems · bodhrans · bombards · concertinas · viola da gambas and much more—

Instruments for Irish, Turkish, Indian, French, English, Balkan, European ~ 14th – 19th ~ C. South American and other musics.

&

Where also may be had a unique selection of books, music, tutors, recordings, and other things of musical interest. We offer both fine restored antique instruments, and quality new instruments. Catalog $1.00 or call for an appointment at:

707-937-5824 or 707-964-5569

45080 Little Lake St. Mendocino, California 95460

OWEN SHAW

maker of

Baroque

and

Renaissance

viols da gamba.

791 TREMONT STREET - w511

BOSTON, MASSACHUSETTS 02118

tele (617) 247-3614

Bernard Ellis

Early String Instruments

FIEDELS — REBECS

HURDY GURDYS

SYMPHONIES

CRWTHS — CITOLES

Send s.a.e. please for an illustrated catalogue and price list to:

The Coach House,
Dilwyn,
Herefordshire

Tel: Weobley (05445) 583

John Feldberg

Harpsichords & Clavichords

We are now making the following copies:

Two manual harpsichords after Goujon and Dulcken

Single manual harpsichords after Dulcken and Slade

English virginals and spinets

German clavichords fretted and unfretted

We invite you to ask for further information

John Feldberg
24 Pembroke Road
Sevenoaks, Kent
Telephone: Sevenoaks 51460

Workshop at 2a Bradbourne Road Sevenoaks

about it. The courantes and voltes share the character of those that crowd the pages of the printed books and manuscripts of the period. None of it demands great technical skill except perhaps the version of the *Schlacht vor Pavia*, but even this is written in a moderately easy style.

The second composer, John Mercure, is rather better documented. In 1641 he was appointed one of the musicians at the English court in place of Robert Dowland, who died in that year. During the Civil War the musical establishment was gradually disbanded and, by 1646, Mercure is known to have been living in Paris. He became a well-known teacher and had among his pupils the famous diarist, John Evelyn. He appears to have returned to England at about the time of the Restoration and to have served as lutenist to Charles II for a brief period. On 14 July 1660 he is described in the court records as 'deceased'.

The music, in the French baroque style, consists of Allemandes, Courantes, Sarabandes and Gigues. Up to 11 courses are used and two basic tunings occur, the ordinary D minor and a modification of this, known as 'Ton Mercure', in which the sixth course is raised a semitone to B flat. Some arrangements for keyboard and for two violins and figured bass are also included.

As in all C.N.R.S. publications the preliminary matter is treated meticulously, but in this case there are two aspects of the printing and make up which are open to criticism. The first concerns the pieces by Mercure d'Orléans from the Hainhofer manuscript, a book written in Italian tablature and, in the usual way, with the figures placed *on* the lines. In this edition the figures are printed *between* the lines. In French tablature, in which the letters are more generally placed in the spaces, they are always written *above* the lines. Here, because of the reversed position of Italian tablature, they are placed below. Even to someone accustomed to Italian tablature, the apearance of this is, at first, extremely confusing.

The second criticism concerns the pieces by John Mercure. These have been grouped together according to the form, regardless of tuning. If the 'Ton Mercure' pieces had been brought together it would have saved anyone reading through the book from the necessity of retuning the sixth course as well as the ninth every time the keys of B flat or G minor occur.

DIANA POULTON

Canzon et sonates tirées des Sacrae symphoniae

GIOVANNI GABRIELI

Edited by Virginio Fagotto

Editions Costellat, Bk. I, £9.20; Bk. III, £8

It will seem somewhat old fashioned to some—and more especially the readers of *EM*—to see an edition of Gabrieli's instrumental music written out for oboes, cors anglais, trumpets or cornets (not cornetts, I assume), trombones and modern stringed instruments; but until the new breed of players of cornetto and sackbut has proliferated enough to give decent performances of these magnificent pieces all over the country (that is, not just in certain professional circles in London), I shall not complain. On the other hand, we have the right to demand that modern orchestrations shall respect the basic intentions of the composer, and that they are sensibly done. To which I shall add the right for the performer to dissent; if scores and parts are so printed that only the editor's will can be done, it seems to me that the editor has to some extent failed us in music in which there is a large amount of legitimate speculation. So my first complaint is that Maestro Fagotto's free use of transposing instruments is likely to be a limiting factor in giving a performance unless (and there is no indication that this is so) there are alternative parts available, as in the editions of Gabrieli's *Sacrae symphoniae* by R. P. Block (Musica Rara, 1972).

This apart, how does the edition measure up, bearing in mind that some of this music from the earlier book of

Replicas of
professional model

Bressan
traverso

Also student model flute
based on Bressan prototype
with interchangeable
centers.
Price? Too reasonable to
print!

Write to:
ROBERT SANDERS
1918 Bridge Avenue,
Davenport,
Iowa 52803, U.S.A.

DAVID VAN EDWARDS

LUTES

RENAISSANCE, MEDIEVAL, BAROQUE,
FINEST WORKMANSHIP & MATERIALS
USING AUTHENTIC CONSTRUCTION
AND DESIGNS

E.G.

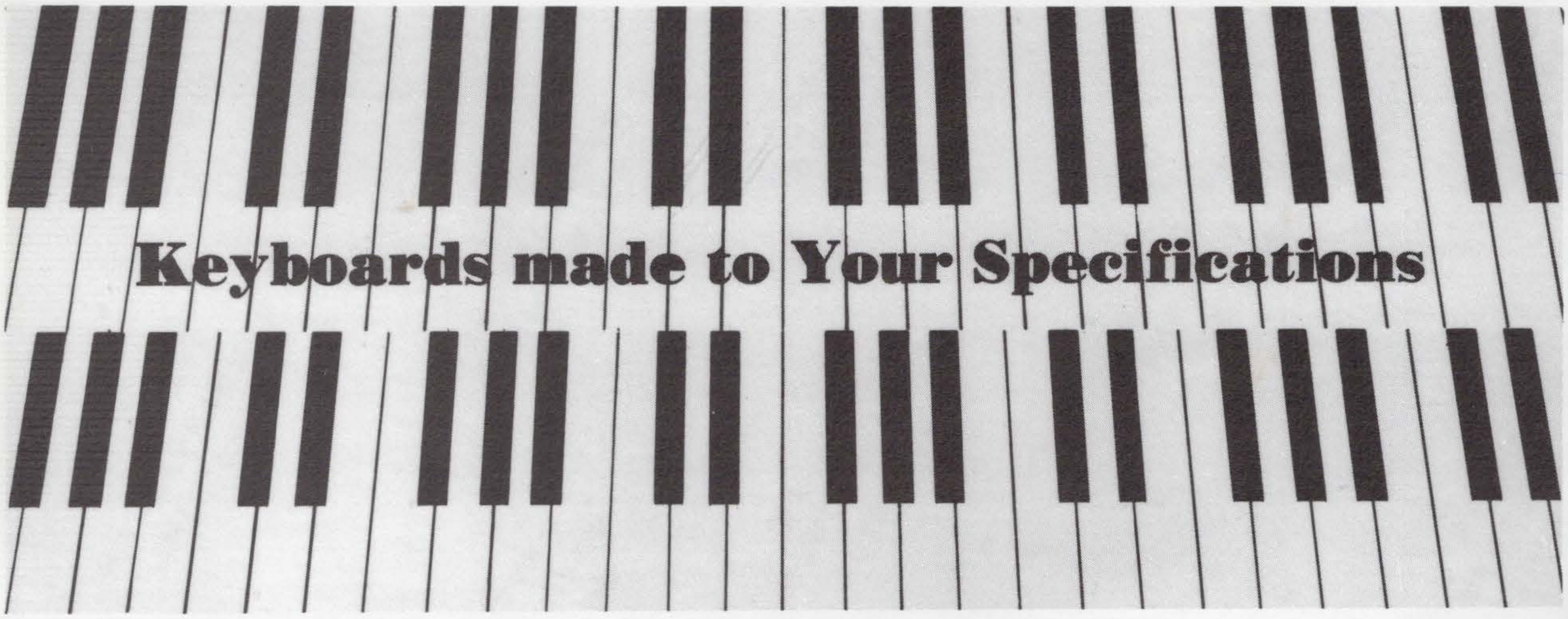
ARNAULT	4-6 COURSE
VENERE	6-7 COURSE
HEIBER	6-7 COURSE
MALER	6-10 COURSE
HARTUNG	7-10 COURSE
TIELKE	11 COURSE
WEIGERT	11 COURSE

HOFFMANN THEORBO

MANOR FARM, BRAMFIELD,
HALESWORTH, SUFFOLK, ENGLAND

MONINGTON & WESTON LTD.

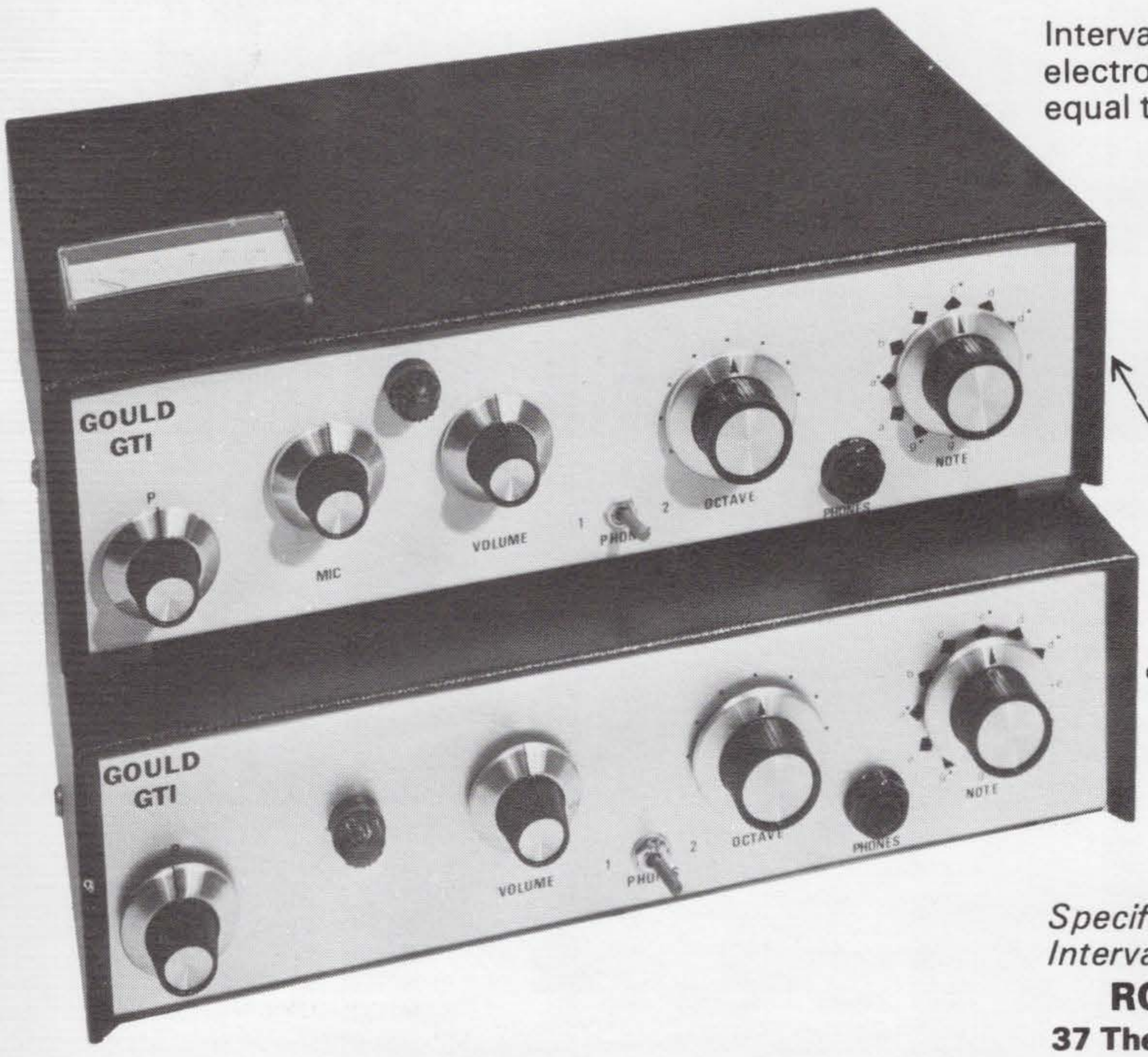
(We have taken over from J. F. Pyne & Co.)



Specialists in Recovering Keys

MASTERPIECE WORKS, 13 BRECKNOCK ROAD, LONDON N7 0BL
Telephone 01-485 4477

GOULD TUNER INTERVALOMETERS



TUNE YOUR HARPSICHORD OR ORGAN EASILY AND ACCURATELY WHENEVER YOU WISH

Intervalometers, Models GTI-3A and GTI-4A, electronically better than human estimation of equal temperament, possess:

Quartz crystal controlled stability and repeatability
High reliability
Zero warm-up time
Eight octaves of notes
Quality sound
Beat-Difference Indicator (GTI-3A only)
Operation from standard mains supplies
12 Months' Warranty on all models

UK inclusive prices:

Model GTI-3A £146

Model GTI-4A £94

(Export Inquiries Invited)

Specifications of Harpsichords and Tuner Intervalometers from:

ROBERT GOULD HARPSICHORDS
37 The Avenue, Welwyn, Hertfordshire AL6 0PW

Sacrae symphoniae (1597) has been reprinted a number of times since the appearance of Benvenuti's edition in *Istituzioni e monumenti dell'arte musicale italiana* (1923)? As far as the actual notes are concerned, a spot check suggests that the text is accurate enough. The main peculiarity is indeed that Maestro Fagotto refuses to add musica ficta, so that there are quite a number of flattened leading notes. In this, I suspect that he is a follower of that doughty Venetian, Gian Francesco Malipiero, who in his old age insisted that composers had always written exactly what they wanted; but most knowledgeable people would surely nowadays discount this view, and one very easy rule of thumb works extremely well with Gabrieli, merely to sharpen every suspended 'leading note' in a cadential progression (those without a syncopated approach are harder to decide about). This the performer can do for himself.

In orchestration, Fagotto's general principle is to work in contrasting tone blocks in the manner advocated by Praetorius. Years ago I would have supported this. Today the issue is not so clear, since both the pay registers of St Mark's and the orchestrated pieces in the *Canzoni et sonate* suggest a rather different approach, monochrome trombones on the lower parts, contrast sometimes between strings and cornetts on the upper lines as in the 'Sonata pian e forte', which here is reduced to one woodwind choir, one of trombones, thus negating Gabrieli's careful markings. Another strange feature is the addition of organ parts. In the original printed source there is no *basso seguente*, which is rather strange considering that other Venetians were providing them, and that at least one work in Gabrieli's collections, the 'Canzon sudetta accomodata per concertar con l'organo a 10' actually needs one. Maestro Fagotto rightly adds one for each instrumental choir in the double-choir pieces, mainly doubling the instruments with decorations, a quite historical procedure. But even when more than two groups are employed, still only two choirs have organ parts, leaving the remainder quite naked, in spite of the ample evidence of the use of chamber organs in St Mark's.

But in the end, the thing which will deter people from using this edition is surely the price. Why, to echo Thomas Morley, should we fall for the foreigner when the product in rather better shape can be purchased from Great Marlborough Street?

DENIS ARNOLD

Opere complete: I

GIROLAMO FRESCOBALDI

Edited by Oscar Mischiati and Luigi Ferdinando Tagliavini

Edizioni Suvini Zerboni, Milan, 1975 (*Monumenti musicali italiani*, 1)

With an editorial board that includes some of the finest musicological minds in Italy, this projected edition of Frescobaldi's complete works begins bravely with the most urgent and potentially the most controversial part of his output. Although Frescobaldi scholarship has known for over forty years of the two eight-voice Mass cycles on *L'aria della monica* and *L'aria di Fiorenza* the works have never previously been published, probably for two reasons: first, their ascription to Frescobaldi amounts to a single 'G.F^{di}', taken to apply to both Masses, found in only one of the set of nine partbooks that constitute the unique source for both cycles; second, the music seems stolid and disappointing, never quite transcending the limitations imposed by the two extremely popular models. But it is probably true to say that the very stolidity tends to confirm the attribution to Frescobaldi, for there is the contemporary opinion of Antimo Liberati who had declared his choral music 'infelice ed inetto'. Moreover, the editors argue persuasively for the attribution on other grounds. Their work is carefully done, well documented, most elegantly presented and accompanied by a useful schematic analysis of both works.

D.F.

Sonate da camera opera II per violino e violoncello o cembalo

GIOVANNI BATTISTA SOMIS

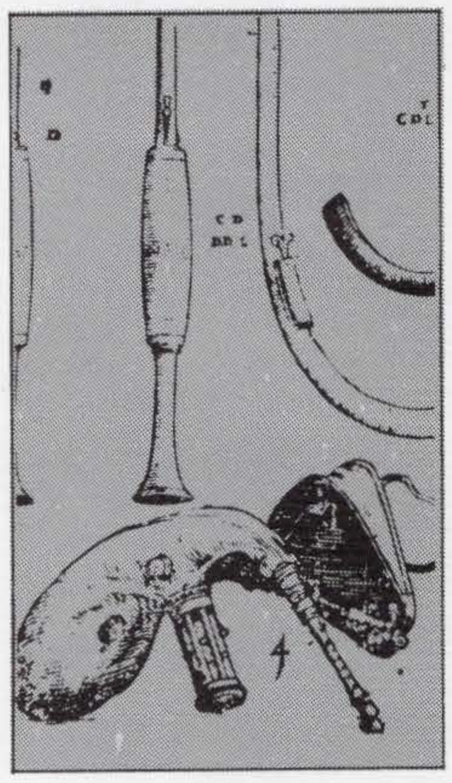
Sonate da camera opera II per violino e violoncello o cembalo

GIOVANNI LORENZO SOMIS

Edited by Michelangelo Abbado

Edizioni Suvini Zerboni, Milan (*Monumenti di musica piemontese*, vols 1 & 2; also called *Monumenti musicali italiani*, vols 2 & 3), 1976

At a superficial glance one is likely to take these two publications to be one and the same: their attractive bindings bear titles that are virtually identical save for the middle name of the composer. Their editor has also presumed that the two 18th-century prints on which they are based were published in approximately the same year, 1723; but this seems rather unlikely. The twelve sonatas comprising the Opus II of the elder and more renowned of the Somis brothers, Giovanni Battista, were a self-financed publication dated 'Torino . . . L'Anno



Praetorius Drawings

Enlarged from Volume II of SYNTAGMA MUSICUM

Size 18″×12½″. Set of 20 £7.50
Set of 6 woodwind instruments £2.40
Set of 6 stringed instruments £2.40
POSTAGE: U.K. add 10p, overseas add equivalent of 50p for up to 10 drawings and 75p for up to 20 drawings.
Please remit in sterling.

The Early Music Shop
28 Sunbridge Road, Bradford 1,
Yorkshire. Tel: 20014.

BOETHIUS PRESS
announces the publication of the
Board Lute Book

The most important lute-book discovery of recent years. A collection of 188 pieces in various tunings including some otherwise unknown music by *John Dowland* and others. *Price* £17.80. Direct from the publishers or through your usual bookseller.

For brochure describing our other publications write to
Boethius Press Ltd, Clarabricken, via Kilderry,
Co. Kilkenny, Ireland.

Harpsichord after Henri Hemsch 1756

MALCOLM ROSE

1 The Mount,
Rotherfield Lane,
Mayfield, Sussex.
Tel. Mayfield 2268

1723'. Giovanni Lorenzo's undated collection of eight sonatas was issued by the Parisian firm of Boivin/LeClerc and bears at the head of its impressum the address 'Chez La Vᵉ Boivin Mᵈ[le] rue St Honoré à la Règle d'Or'. The formulation of the address suggests a date in the early or middle 1740s, as do the dimensions and style of the music—considerably removed from the Corellian ideals to which Battista's Op. II still pays tribute, with noticeably expanded proportions and a somewhat different technical arsenal (more sparing use of double-stopping, more extensive and varied passage work). In any case, since the earliest known appearance on a title-page of Mme Boivin as 'Veuve' is in 1734, at least eleven years must lie between the two publications.

The music is attractively presented and (with the exception of one or two badly placed page turns in the separate violin and continuo parts) well laid-out. Misprints are at a minimum. The editor has provided a mixture of useful information (including variant readings in contemporary MS copies) and performing suggestions that range from the sensible to the unnecessary (what violinist capable of playing either of these relatively demanding collections could possibly need all those bowing indications?) to the highly questionable (dynamics are liberally and often implausibly supplied, though most cadential trills are not). The thin continuo realization employing only two added parts is, though laudably unobtrusive, slavishly coupled to the bass and often excessively literal, resulting in more than a few awkward and jarring progressions. Happily, all editorial additions and alterations of every sort appear to be scrupulously identified as such.

The preface to Volume I includes an extensive essay by Alberto Basso on the Somis family, including a genealogical table and short biographies of its most prominent members.

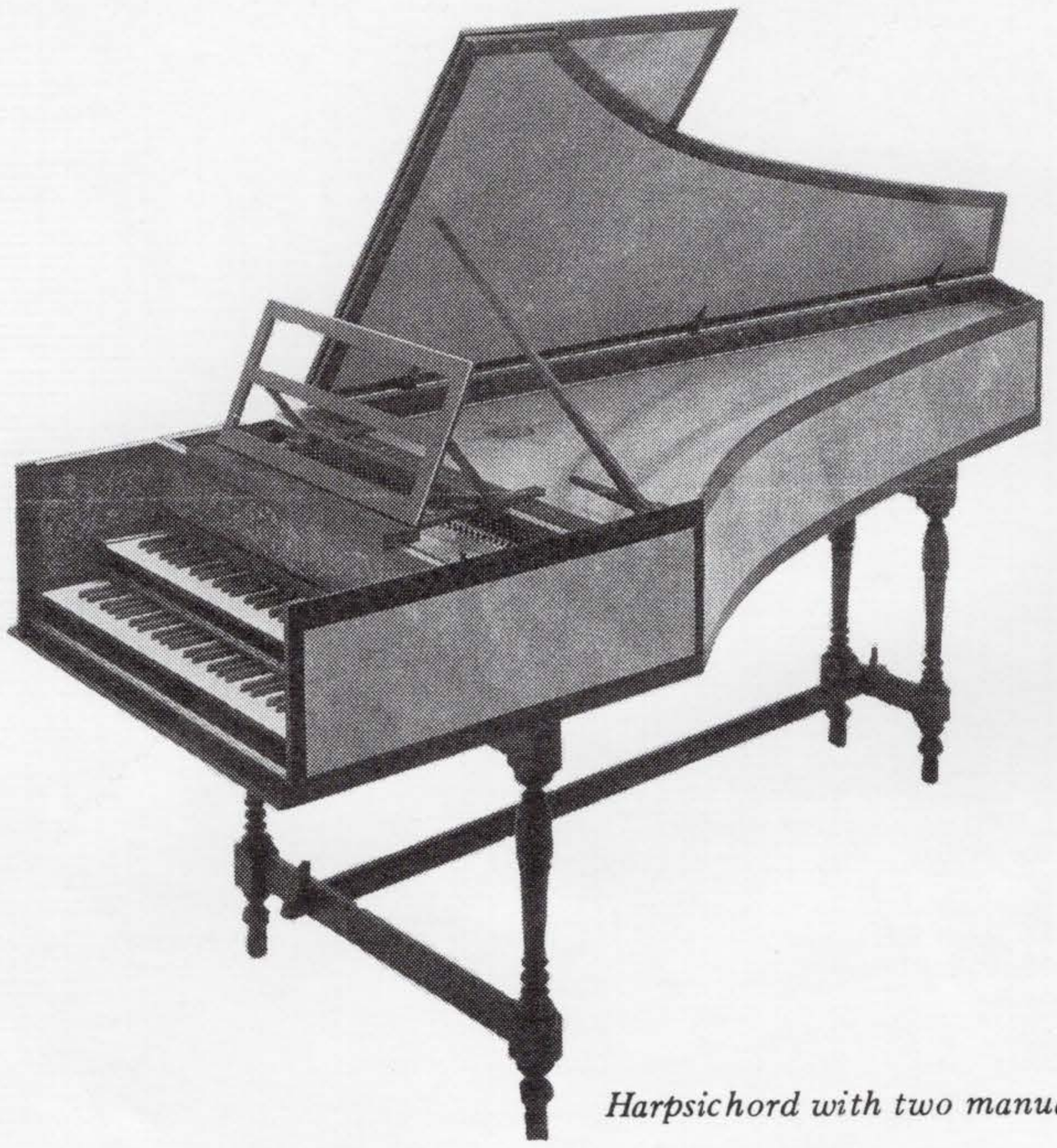
PAUL BRAINARD

Correspondence

16th-century theatrical illustrations

Stella M. Newton's recent article, 'Stage design for renaissance theatre' (*EM* 5/1, Jan 1977, pp. 12-18), demonstrated an iconographical connection between Epifanio d'Alfiano's engraving of the second *Intermedio* of *La Pelegrina*, performed for the wedding of Christina of Lorraine in 1589, and two much earlier works: Hans Süss von Kulmbach's *Apollo on Parnassus* (1507) and Bernardino Loschi's 1512 portrait of Alberto Pio in the National Gallery. I hope I may use your columns to fill in at least part of the eighty-odd years between the two earlier works and the theatrical illustration of 1592 and to suggest that the connection between them may not be as close as Ms Newton has suggested.

The link is perhaps to be found in the festivals at the court of Christina's grandmother, Catherine de' Medici. An artificial Parnassus, with Apollo on its summit and the Muses playing viols, lute, and lyre di bracchio on its slopes, appears in Antoine Caron's drawing (at the Fogg Museum, Harvard) of *Catherine de' Medici's Festival for the Polish Ambassadors, 1573*. The Valois Tapestries' depiction of the same event shows in addition a Muse with cornett. The resemblance of this Parnassus to the one in Epifanio's engraving is striking, and I very much doubt that Bernardo Buontalenti went much further than the memorable fête of 16 years earlier when he sought a source for his stage design for the second *Intermedio*. Allusion to the famous magnificences of Catherine de' Medici would be welcome at the wedding of her adopted daughter and heir; indeed, the Valois Tapestries may have come to the Uffizi, where they now are, as part of Christina's dowry. Buontalenti seems to have liked his Parnassus, for he used a similar one, this time with Pegasus on the summit and Apollo, the Muses and Poetry on the slopes, in setting the Prologue to Caccini's *Il Rapimento di Cefalo*, performed in 1600 as part of the festivities celebrating the wedding of Marie de' Medici to Henry IV of France.



SASSMANN

D5609 Hückeswagen

Harpsichord with two manuals after Ruckers 1640

NOEL MANDER

Portative C–C 25 notes
or G–G 37 notes
(developed in consultation with
the late David Munrow)
Examples have been sent to many
parts of the world

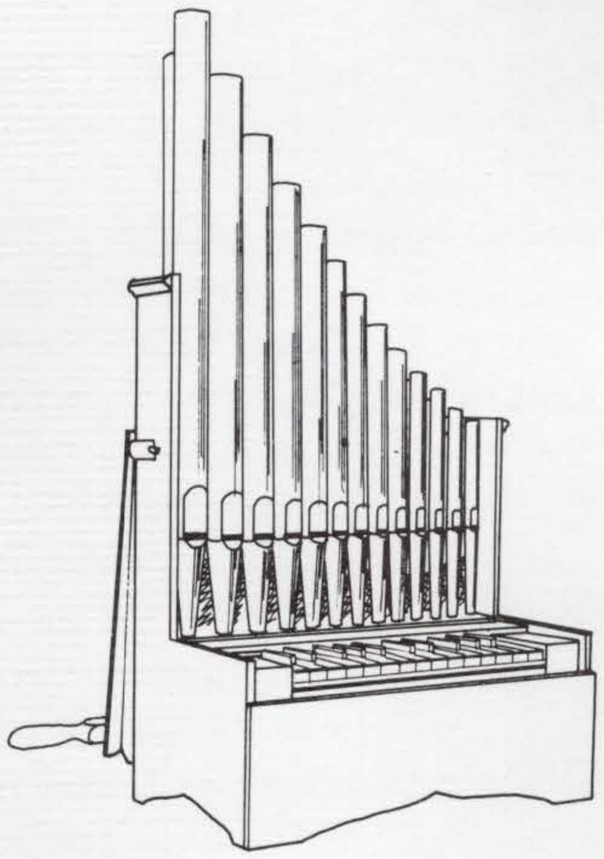


Table Organ by Haase dated 1684
Regal 8ft, Flute 4ft, Recorder 2ft
Precise replicas available

FURTHER DETAILS ON APPLICATION (U.S.A. CLIENTS PLEASE SEND 2 DOLLAR BILLS TO COVER POSTAGE, ETC.).

St. Peter's Organ Works, Warner Place, London E2 7AF
01-739 4747

As for the two domed buildings in the background of Epifanio's engraving, I wonder if they are to be connected at all with the little domed temples in von Kulmbach's earlier engraving or those in the portrait of Alberto Pio? To my unpractised eye the domes in Epifanio's illustration look to be part of a continuous architectural background for Parnassus and the grottoes. They seem to mark the corners of a trellised arcade running across the back of the setting as well as upstage to right and left. Caryatids, similar to those clearly visible at the sides of the stage, can be seen supporting part of the arcade extending towards centre stage at the back of Parnassus. The arcade will have been part of the garden on which, according to Bastiano dei Rossi's description, the curtain rose. Parnassus and grottoes will have appeared in front of the arcade with its domed corners.

Finally, an acknowledgement and a recommendation, both to Roy Strong's *Splendor at Court: Renaissance Spectacle and the Theater of Power* (Boston, 1973), in which may be found illustrations of all of the works I have mentioned, as well as much else of interest to students of renaissance dance and music.

LEE T. PEARCY, Jr., *Department of Classics, Saint Olaf College, Northfield, Minn. 55057.*

Stella M. Newton's reply will be printed in our next issue.

Shawm technique

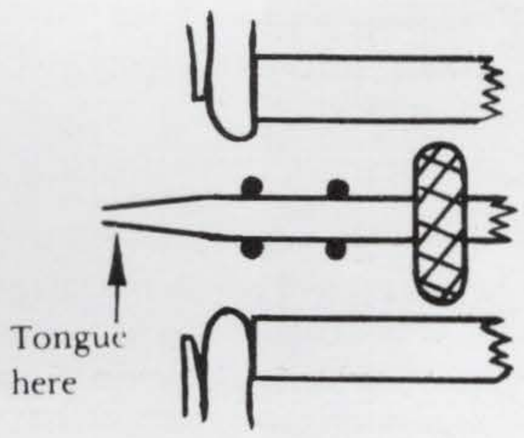
I have a Günter Körber soprano shawm and have noticed through recordings by David Munrow's consort that they sound softer than mine. As I think this must be a problem of reeds as well as technique I would appreciate further guidance.

ANA SEIBERG, *1º de Mayo 1149, 2000 Rosario, Argentina.*

Carl Willetts replies:

I assume you refer to the soprano (descant) pommer rather than the descant shalmei. The soprano pommer is normally supplied without a pirouette and the shalmei with. Apart from my article on shawm technique in *Early Music* (July 1977), there are further relevant points:

1. Do not judge loudness and balance of instruments from commercial recordings. In the recording studio it is possible to make a shawm sound soft enough to balance well with a lute and bass recorder but it is not so easy in the concert hall! I heard several pieces played by David Munrow both live and on record and the shawm usually sounded softer on record.
2. For most purposes the shawm ought to be played loudly to blend with other shawms, bagpipes, sackbuts, etc. To do otherwise belies the shawm's true nature. It may be necessary to play the large sizes quietly when accompanying voices in church but a small shawm may sound strangled and more like a bad oboe.
3. Good reeds for Körber soprano pommers are made by Albert Reinhardt, D-5021 Königsdorf, Sperlingweg 7, West Germany.
4. To play loudly, open out the gap between the blades of the reed using the adjusting wires and blow very hard. Using a (home-made) pirouette will help your lips to keep in the high wind pressure. David Munrow played soprano and also pommers without pirouette as far as I can remember but still produced a big sound in the concert hall, probably helped by well developed lip and cheek muscles.
5. To play quietly, use low breath pressure and keep the pitch up by squeezing the reed with your lips. For long periods of quiet playing (so as not to annoy the neighbours when practising!) close up the reed with the adjusting wires.
6. There is one mistake in the article that I would like to draw your attention to. That is in Figure 3 (page 347), where the arrow should point to the *underside* of the tip of the reed and not the tip itself, thus:



To tongue on the very tip of the reed will hurt both the reed and the tongue!

Please do not hesitate to write again if you have any further questions.

CARL WILLETTS, *Foreman, London Shawm Band, 69b Portland Avenue, Gravesend, Kent DA12 5HJ.*

Renaissance viols

With reference to the articles by Michael Morrow and Ian Harwood on the renaissance viol and its music (*EM*, vol 2, nos 3 and 4), it may interest your readers to know that it is now possible, I believe for the first time in some 350 years, to hear the type of consort of viols described by Hans Gerle in 1532.

Martin Edmunds, who has specialized in making copies of renaissance viols, has recently completed his first large bass in A, commissioned by Musica Antiqua of London, whose concerts will now regularly include the sound of a consort of viols consisting of a tenor in A, two basses in D, and a bass in A (modern nomenclature), each playing on its top three or four strings only, as described by Michael Morrow in his article.

Instruments used by Musica Antiqua are copies of 16th-century Italian viols, made by Ian Harwood and Martin Edmunds, differing in many important respects from the 'baroque' viols on which most renaissance music is now played—having narrow, thick necks, no sound-post, etc.

Those interested in hearing this 'new' sound in concerts can write to the Secretary, Musica Antiqua of London, 25 Campden Hill Road, London W8.

PHILIP THORBY, *Director Musica Antiqua of London, 25 Wilton Square, London N1 3DL.*

The future of early music in Britain

Published price £2 ($5.50)

Please send cheques etc to *Early Music*, Oxford University Press, Ely House, London W1X 4AH

SANDY ROGERS

ITALIAN HARPSICHORD KITS

BAFFO KIT

After Giovanni Antonio Baffo, Venezia, MDLXXIIII
8′+8′, Compass extended AA–d^3

SCARLATTI KIT

8′+8′, Compass FF–g^3

CLAVICHORD KIT

Compass AA–d^3

Send stamps or International Reply Coupons (2 for Surface mail or 5 for Airmail) for details to:

SANDY ROGERS

Warren House, Stone Street, Faversham, Kent, ME13 8PS, England. Tel. 2437

"SAUNDERS RECORDERS"

205 Whiteladies Road
(Blackboy Hill) Bristol BS8 2XT
Tel. (0272) 35149

The recorder specialists

Send for a free list of virtually every brand available—almost 200 models to choose from, each described in detail. List includes location map, care and maintenance details, tutors, etc. Japanese-made Shakuhachi end-blown flutes now available.

Home & Export Sales

A Two-Day Conference

Monday, May 22nd and Tuesday, May 23rd, 1978
at The Art Workers Guild, 6 Queen Square, London WC1.

BAROQUE PERFORMANCE TODAY:

STUDY AND PRACTICE

Chairman: Robert Donington

Distinguished speakers
and discussion from the floor.
Vocal and instrumental techniques, problems of performance practice in chamber and orchestral music, church music and opera.

Organized by the Early Music Conference Organizing Committee

Details from: The Conference Administrator, Francesca McManus
71 Priory Road, Kew Gardens,
Richmond, Surrey TW9 3DH. Tel. 01-940 7086

TONEWOODS
FOR
MUSICAL
INSTRUMENT
MAKERS

We specialise in acer (maple, sycamore), spruce, rosewood, etc., for makers of Violins, Violas, Cellos, Viols, Lutes, Guitars and other instruments.

Stamp please, for lists.

THE LENDRIS COMPANY

Violin makers and Dealers in Tonewoods

35 Codsall Road
Wolverhampton
England
Tel: Wolverhampton 752431

CURVED CORNETTS

Cherrywood
or
Pearwood

Modern Pitch
or
Low Pitch

Inquiries invited:

JANET MILLER,
307 Rich's Dugway Road,
Rochester,
New York 14625, U.S.A.

Professor Fuller and the double-dot

The July issue of 1977 published in translation my 12-year old French article on the so-called 'French Overture Style', the first of three I wrote on the subject. Professor Fuller's answer to this first article in the October issue of 1977 shows afresh how partisan fervour can disorientate even a sharp analytical mind. Fuller clearly defines the partisan stance by dividing the contrasting viewpoints on rhythmic alterations and other controversial questions of historic performance into the opposing camps of the 'left' progressive 'new zealots', and the 'right' reactionary 'counter-reformation' (which I have the honour to represent). The metaphors might sound amusing, but in miniature they do evoke the violent passions aroused by the historical confrontations of left and right, of reformation and counter-reformation. The belief in the 'French Overture style' with its obligatory strong overdotting has assumed in the minds of the 'zealots' and their ever-growing ranks of converts the semblance of an article of faith. To question it is a heresy that ought to be expunged. Filled with this crusading spirit, Fuller does not even attempt to present new positive support for the dogma. Instead he concentrates on fighting the infidel by trying to destroy his credibility.

That Fuller did not know my second article of 1974 (or if he did, has ignored it in the main text) and could not have known my third one of 1977 (which he summarily condemns in a brief postscript), is, under the circumstances, less important than the fact that he charges me with an unending string of logical sins and with the grave scholarly dishonesty of withholding evidence that might harm my 'thesis'.

However, all his charges are groundless. I am very grateful that in the coming October issue I shall have the opportunity to substantiate this sweeping statement in full. Until then I simply ask the interested reader to suspend his judgment.

FREDERICK NEUMANN, *4102 West Franklin St, Richmond, Va 23221, USA.*

GEMSHORNS

by

Robert King

All pitches from Soprano to Great Bass available in polished African Oxhorn

Details from
Firlands
Stourbridge Road
Wombourne
Wolverhampton
WV5 9BN

Also available from Bath Music Centre

SEYFRIT

Early Woodwind Instruments

from our workshop:
Oboes after J. Denner & Bizey
Bassoons after J. C. Denner, Eichentopf, & an unsigned instrument in Basel
Flutes after Stanesby & Chevalier
Baroque piccolo

in preparation:
Renaissance flutes

most instruments available within three months

Michael & D. Ann Seyfrit
4752 Powder House Dr.
Rockville, MD20853
USA tel(301)942-7822

The Register of Early Music 1977

Order from Journals Department, Oxford University Press, Press Road, Neasden, London NW10 0DD, England, for £1.50 ($4) (including postage and packing).

historical instruments of musick

flutes, curtals, kortholts, racketts

from:
G. Lyndon Jones
20 Queen Street
St. Albans
Herts.

shawms, cornamuses, crumhorns, racketts, mute cornetts

from
John Hanchet
57 Ward Ave.
Grays, Essex

S.A.E. for further details

RENAISSANCE VIOLS

English viol players are still largely apathetic, but demand from overseas has led to a full order book. Send for illustrated leaflet, present prices and details of provisional waiting list.

IAN HARWOOD
THE ORCHARD
BLACKGATE LANE
HENFIELD
WEST SUSSEX · BN5 9HA

TREBLE RECORDERS

in G, F, and E-flat (A=440)
and in F (A=415)

made entirely by hand by Keith Rogers, in naturally dried Maple or Rosewood.

For full details send S.A.E. to

G. K. Rogers,
309 Whitewell Road,
Newtownabbey, Co. Antrim,
BT36 7RZ

WORKSHOP DRAWINGS

HURDY GURDY by VARQUAIN 1761
Plastic plan £11.50,
Cdn $21 + postage
DULCKEN 1 manual harpsichord
Boalch no 12, *c* 1750
Paper plan and data £9,
Cdn $16 + postage
Set of 15 photographs £5,
Cdn $9 + postage
GREGORI 1726 Italian harpsichord
Integral case, C/E-e'''
Plastic plan and data £18,
Cdn $33 + postage
Set of 8 photographs £3,
Cdn $6 + postage
HUBERT 1784 fretted clavichord
Fretted in pairs except A and D, C-f'''
Plastic plan and data £13,
Cdn $24 + postage
Set of 10 photographs £3,
Cdn $6 + postage

Available from:
EDWARD R. TURNER
NORTH PENDER ISLAND
BRITISH COLUMBIA V0N 2M0
CANADA.

JOHN BARNES
3 EAST CASTLE ROAD
EDINBURGH EH10 5AP

LE PUPITRE

Just published

LA BARRE
Pièces pour la flûte traversière £9.70

RAMEAU
Pièces de clavecin £8.80

SCARLATTI
Sonates Vol. III £11.00

LE PUPITRE ET LE CIE

available from

United Music Publishers
1 Montague Street, Russell Square,
London WC1B 5BS
or from your dealer

Third London exhibition of early musical instruments

If any further proof of the vitality of the early music renaissance was required, it was surely provided by the Third London Exhibition of Early Musical Instruments held at the New Horticultural Hall on 15-17 September. The title scarcely does justice to the breadth of the display; represented were not only makers of finished instruments, both modern and antique, but also those who deal in them, suppliers of kits, parts, tools and raw materials to professional and amateur builders, publishers of all types of pre-classical music, retailers specializing in scores and recordings of early music, all exhibiting their varied wares at more than 80 stands in the cavernous hall. Visitors were encouraged to 'have a go' and many did, fiddling, tootling and strumming for all they were worth, accompanied by a steady hum of conversation as exhibitors and visitors exchanged thoughts and not infrequently merchandise for cash. After all, this was a trade show with a wide range of instruments and related items on display, as broad in its quality as in its variety. The sponsoring Association of Early Musical Instrument Makers wisely limits its own rôle to staging the exhibition and does not undertake to determine what shall be displayed. Anything goes so long as it is reasonably related to early music. A kind of side show was provided by Sotheby's who held an auction of musical instruments in one of the subsidiary rooms of the hall on the closing day.

With so many exhibitors it is possible to single out barely a few whose instruments seemed of unusual interest. The quality of a lute by Brian Cohen and bowed string instruments from the workshops of Bryan Maynard and Rowland H. Ross was impressive. Remarkably few makers from abroad came to show their wares in person; one was Jacques Leguy, a Parisian maker of renaissance woodwinds and also the publisher of some informative brochures of research material on instrument building. Considering how many British makers were on show at the recent Harpsichord Week in Bruges, for instance, this was surprising. Kazuya Sato, the Japanese viol maker, not only displayed some instruments of quality but also won the 'long distance record' for the Exhibition.

A number of well-known builders of keyboard instruments in finished and kit form were represented. The Flentrop chamber organ kit was an interesting novelty. A very elaborate large clavichord by Frank W. Gannon looked quite splendid but in the surroundings it was hardly possible to judge its tonal qualities. By their very nature keyboard instruments are relatively complex mechanically speaking, quite apart from their quality as resonators. Not surprisingly under the circumstances a number of those on show had suffered from being on exhibition and at the mercy of all manner of players, so very little more specific comment on the keyboard instruments is possible.

In addition to the immense variety of western art and folk instruments of all periods, there were some truly exotic specimens on view, including, it was claimed, a type of drum 'used by many cultures for meditation and celebration, by shamans and medicine men for healing and divination, ritual and ecstasy'. But even those merely in search of conventional means of making music of the earlier sort found the Exhibition a generous sampler of the rich variety of scores and instruments now available.

HOWARD SCHOTT

Biblical instruments: a note

My article on biblical instruments (*EM*, July 1977) was set up in September 1976, before I had seen *Musikdarstellung und Psalterillustration im früheren Mittelalter* by Tilman Seebass. Readers of Seebass's complex and detailed work will note a number of mutually independent discoveries, but more to the point, a number of similar conclusions, particularly regarding the influence of the pseudo-Jerome illustrations and the traditions behind the tonary Paris, Bib. Nat., fonds. lat. 1118.

CHRISTOPHER PAGE

WARREN H. DAVIES

Musical Instrument Case Maker

Guitars — Lutes — Vihuela
Violin — Theorbo

Cases in black fibreglass simulated leathercloth finish

Harpsichord covers made to client's own patterns in heavyweight, rot proof, cotton canvas, padded throughout and lined with a superior crushed velvet material. Each cover has draw loops around the skirt and heavyweight straps for transportation.

Prices supplied on application.

Telephone: Steeple Aston 40481
"Cairn", Duns Tew, Oxfordshire

Early Keyboard Instruments

Completed instruments and easily assembled kits using traditional materials

John Storrs, Hunston, Chichester, Sussex

sae with enquiries please

ENGLISH CONSORT SERIES

for viols, edited by Richard Nicholson

1a ANTHONY HOLBORNE
Five-part Pavans and Galliards £3.25

1b ANTHONY HOLBORNE
The complete collection of Almains and Corrantos in five parts £3.75

2 RICHARD MICO
The complete five-part works £3.75

3 THOMAS LUPO
Three 5-part Fantasies

(Nos. 3-10 in preparation)

4 ALFONSO FERRABOSCO
Three 4-part Fantasies

5 ALFONSO FERRABOSCO
Four 4-part Fantasies

6 THOMAS TOMKINS
Four 5-part Pavans

7a RICHARD MICO
Three 4-part Pavans

7b RICHARD MICO
Three 4-part Fantasies

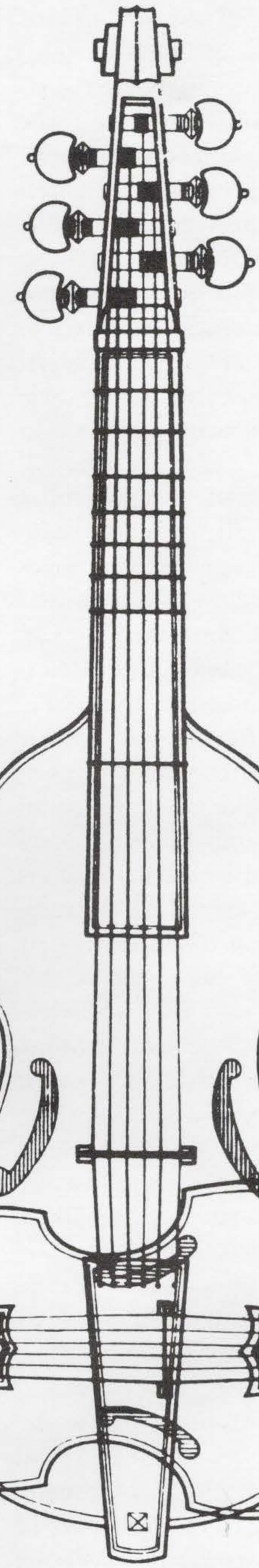
8 Consorts in four parts by
LUPO, JENKINS and LAWES

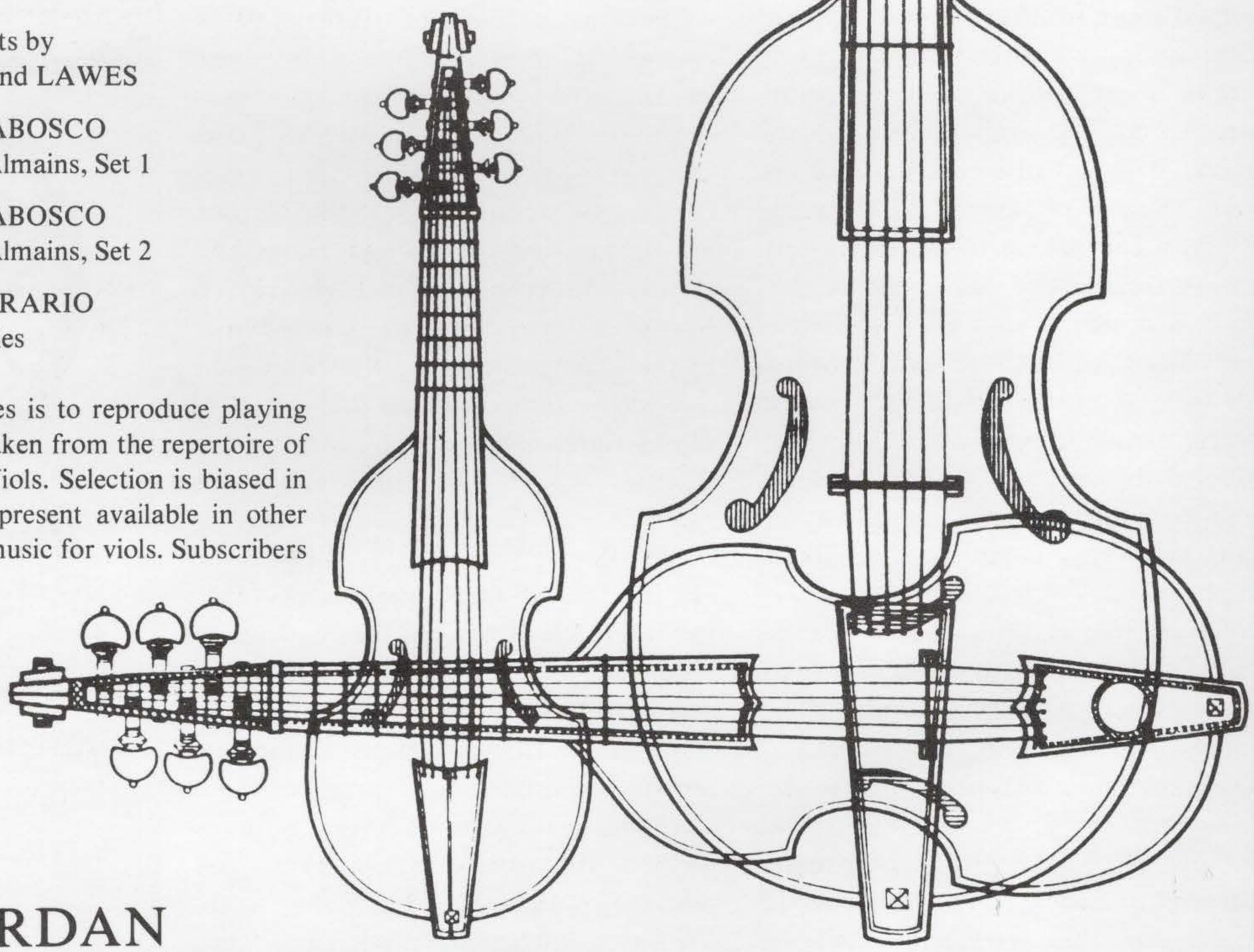
9a ALFONSO FERRABOSCO
5-part Pavans and Almains, Set 1

9b ALFONSO FERRABOSCO
5-part Pavans and Almains, Set 2

10 GIOVANNI COPERARIO
Three 5-part Fantasies

The purpose of this series is to reproduce playing parts of consort music taken from the repertoire of the English Consort of Viols. Selection is biased in favour of pieces not at present available in other published collections of music for viols. Subscribers to the whole series are entitled to 10% discount; those to individual forthcoming titles 5%.





Published by

BRIAN JORDAN
MUSIC, BOOKS, FACSIMILES, RECORDS
60 PRINCEDALE ROAD, HOLLAND PARK, LONDON W11 4NL, ENGLAND (next to the Early Music Centre)
CALL—between 10 and 6.30 Monday-Saturday PHONE—(01) 229 8676

The Viola da Gamba Society of Great Britain

The First Thirty Years

Origin

At the Founders' meeting of the Viola da Gamba Society on 15 January 1948, the following were present: Mr C. Archer, Miss Stephanie Barker, Miss Q. Bowyer, Mr G. Carley, Miss Nathalie Dolmetsch, Mr K. Hammitt, Mrs H. Hammitt, Miss E. Hurst, Mr L. Ward and Mrs E. Ward.[1] From that day, the Society's aim has been to encourage all aspects—manufacture, music, authentic performance—of the whole family of viols, including solo, consort, division and lyra viols.

In the early years, the Society grew up under the presidency of the late Mabel Dolmetsch and the directorship of Nathalie Dolmetsch, and with material support from the Dolmetsch workshops and library. In course of time the centre of gravity of a growing Society shifted to London; today, under the presidency of Nathalie Dolmetsch, it enjoys the support of a wide circle of makers, players, scholars and music editors. The Society's progress during its first thirty years can best be viewed by taking each of its activities in turn.

Membership

From a membership of 10 in January 1948, the Society reached 100 in 1962, 200 in 1968 and 325 in July 1977. It contains three distinct and potentially incompatible elements. Music for one or two viols is largely virtuoso in nature, and requires solid technique and professional standards. Music for three to seven viols belongs mainly to the great English repertoire of consort music, designed to be played at home by amateurs; the movement attracts not only professionals but also many amateurs of moderate technique who are musically articulate on the consort viol alone. Scholars comb the libraries for source-material. Professionals, amateurs, scholars: each group is represented, and has a different musical attitude and a different use for the Society's services. This diversity could be troublesome, but, happily, many members seem able to combine the characteristics of at least two of those groups, and harmony prevails. Corporate members include some of the main libraries and universities, also that young and thriving organization, the Early Music Centre in London.

Instruments

Although several makers of viols are members, very little formal study of instruments has been initiated by the Society, and considerable scope exists for lectures, demonstrations and exhibitions. New members constantly seek advice on making viols; the Society is preparing working drawings from which a competent woodworker could make a viol of authentic design.

Publishing

From 1949, the Society's activities were reported in a regular Bulletin; in 1969, this was divided and amplified to become a Newsletter, now issued quarterly, and a Journal (named *Chelys*). The Journal has carried musical and musicological articles, including notable contributions concerning John Jenkins and his milieu.

From the very beginning, the Society wished to publish reference and instructional material. To meet this need, there appeared in 1950 Nathalie Dolmetsch's *Twelve Lessons on the Viola da Gamba*,[2] and, in 1962, her *The Viola da Gamba, its origin, history, technique and musical resources*.[3]

From 1951 to 1964 there was an annual issue of music, free to members, prepared partly from Arnold Dolmetsch's editions, in association with Messrs Schott. In 1955, at the instigation of the Society, Messrs Curwen published a facsimile reprint of Christopher Simpson's *The Division Viol*. Since 1962, a series of more than 120 Supplementary Publications has been issued, consisting mainly of consort parts, edited by members, and prepared on a do-it-yourself basis but with every possible regard for text and presentation.

Long-cherished hopes came to fruition when the Society, in association with Faber Music, began publishing the viol consort music of John Jenkins. The 5-part and 6-part collections have been noticed in previous issues of *Early Music*;[4] the 4-part set is to follow, and negotiations are in progress to continue with the 5-part and 6-part consort music of that other genius of the age, William Lawes.

Steady inroads are being made into the large unpublished repertoires of the viol. In continuing the work, the Society concerns itself with standards; its editors are much exercised in their minds as to the rate at which their procedures should return to the notation and conventions of the 17th century and the extent to which facsimile should be used. Such matters merit early and active debate.

Sources and Indexing

From 1957, the Society's Committee was doing what it could to start an index of music for viols, and a card index was begun. Meyer's catalogue[5] was available but insufficiently known; it formed, however, an excellent basis for a two-pronged scheme, begun in 1965: (1) to edit music for the Supplementary Publications from all accessible sources, (2) to incorporate new source-information into the card index and issue tabular thematic index sheets (the *Provisional Index*) serially in the Bulletin and later in the Journal.

This activity led to a fruitful exchange

Possess the rare

You don't have time
to look for the rare,
the unusual,
the unexplored.
We have.

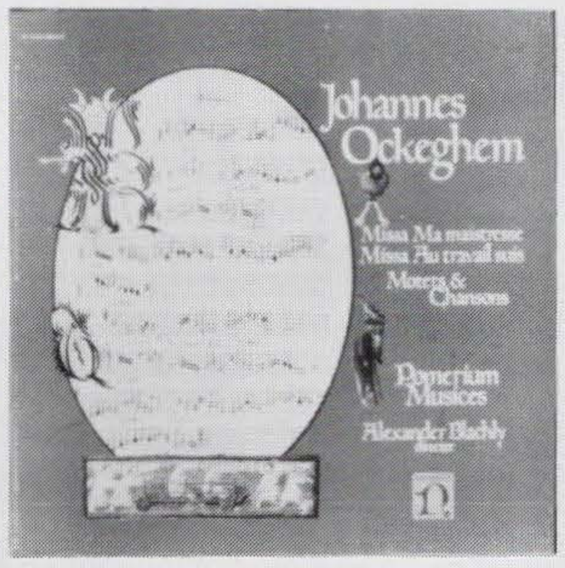
The result is Nonesuch
–Britain's only major
record label to cater
for musical tastes
ranging from Sibelius
to the Bengal Minstrels.
And one of the few
to attain such a high
degree of recorded
sound quality,
for around £2.50,
double albums £3.99.

Here we offer some
of our rarest...

Plainchant & Polyphony from Medieval Germany
H 71312

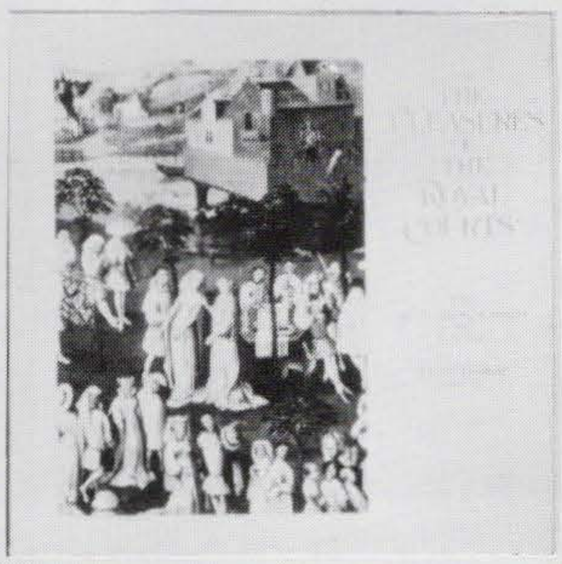
Grandi: Music for San Marco, Venezia
H 71329

A Medieval Christmas
H 71315



Ockeghem: Masses/Motets
H 71336

Baroque Masterpieces for Trumpet and Organ
H 71279



The Pleasures of The Royal Courts
H 71326

nonesuch

The rare. The unusual. The unexplored

'BY COURTESY OF THE HORNIMAN MUSEUM. BASSON RUSSE, 3 KEYS, JEANTET, LYONS. EARLY 19TH C.

of information with thesis-writers and to the formation of liaisons which have been beneficial both to the Society and to the scholars and librarians concerned, many of whom became members. The quality of our records was much improved thereby, and the possibility of issuing index material in more permanent form is now under consideration. A discography of the viol is in preparation.

The Index provided an important input to Robin de Smet's *Published Music for the Viola da Gamba and other viols*[6] which, appearing in 1971, met a requirement which had been first stated in 1948.

Many members have contributed to the Index, and an important side-benefit has been the bringing of rank-and-filers, not merely the graduates, in touch with the original MSS. William Lawes left no treatise, no diaries, no tapes; the nearest one can get to him is in the autograph music, and the ordinary member's direct view of this does nothing but good to him and his Society.

Composition

To encourage the composition of original works for viols, biennial competitions were held from 1955 to 1972. The conclusion from the experience so gained is that no articulate corporate demand for new music exists as yet; this may come when all the original music has been retrieved and realized.

Meetings and courses

The Society has arranged several London meetings every year, one being a joint meeting with the Lute Society. The early requirement for combined playing at these meetings lapsed, as soon as enough players of reasonable standard existed to form consorts in their proper place—the home. In recent years we have enjoyed a series of lecture-recitals of a steadily increasing standard.

Although members of the Society run or attend weekend or week-long music schools, the Society itself does not at present organize events of that nature. But recent steps in that direction have been taken by arranging whole-day instructional meetings in London; subjects covered so far are the lyra viol, music for viols and violins in combination, and the playing techniques of viols and violins.

Liaisons

In 1948, specific provision was made for the interests of lutenists, who at that time had no Society of their own. But in 1956 the Lute Society was formed, and has since grown spectacularly, as readers of *Early Music* know. In 1969 the Lute and Gamba Societies established a formal liaison with a view to exploring, by joint meetings and otherwise, the common ground between them. 'Consort of Six' music, Italian consort music, Dowland's *Lachrimae*, 17th-century continuo practices, and temperament, are examples of this.

The Gamba Society also looks towards other bowed instruments, particularly the baroque violin family, members of which join the viol in many 17th-century compositions. We have many formal and informal contacts

From the Dawn of Romance
to the Knight on the Road

MARTIN BEST

The Voice of the Troubadours

IN CONCERT

with a band of lute, psaltery, acoustic and electric guitar, rebec, violin, medieval harp, keyboards, flute, recorders, drums and percussion

Queen Elizabeth Hall
Sunday 19 February 1978

Martin Best is an EMI Recording Artist

JOHN H. CORNISH

MEDIEVAL STRING INSTRUMENTS

Harps · Lyres

Psalteries

Tambourin de Béarn

Gittern · Symphony

Organistrum

enquiries to: **The Centre for Medieval and Renaissance Studies**
31 Queen Street, Oxford

Cornetts

For details of Curved Cornetts, Mute Cornetts, Lysarden and Serpents write for new pricelist and brochure, or telephone

Christopher Monk

Stock Farm House, Churt,
Farnham, Surrey
042-873 5991 (Hindhead)

FLOWER YOUR OWN HARPSICHORD

or virginal soundboard with authentic Ruckers birds, bees and flowers. Full size layout with complete instructions. $35.

★★★★

Now Available
Early 18th C. French style. $40.

★★★★

Soundboards Painted.
Prices on request.

★★★★

Shirley Mathews
PO Box 16204
Baltimore, Md. USA 21210

★★★★

Also available at The Early Music Shop, London and Bradford.

NORTH HEIGHAM SAWMILLS

Paddock St, Norwich
NR2 4TW Tel. 22978

Suppliers of wood for stringed and wind instruments:

Poplar, Lime, Maple,
Fruitwood, Ebony, Box,
Rosewood, Walnut, Beech,
Mahogany, Yew,
Figured Sycamore,
quarter sawn Spruce
and Cedar.
Sets of Lute ribs available
in Figured and plain
Sycamore, Cherry, Yew
and Plum.

OBOE
Reproduction of
T. Stanesby,sr.

OBOE D'AMORE
Reproduction of
J. Denner

CHALUMEAUX
Reproductions of
J.C.Denner and Liebau

at a'=415

maker:
Jonathan Bosworth
29 main street
acton, mass.01720
u.s.a.

Dr. Harold E. Snyder
17 VINELAND DRIVE,
BARRINGTON, R.I. 02806
401-246-1042

LUTES
15th Century Lute after
Henri Arnault de Zwolle
Renaissance Lutes
Soprano Lute after
Tieffenbrucker
Alto Lute after
Tieffenbrucker
Tenor Lutes after Maler,
Frei, Tieffenbrucker
Bass Lute after Harton
Baroque Lute after
Hoffmann

VIHUELAS
BAROQUE GUITARS
DULCIMERS
Send for Free Informative
Specification Sheet and
Coloured Photos

WOODWIND INSTRUMENTS
by
CHARLES COLLIER

Authentic Copies of Extant Instruments from Major Collections:

MUTE CORNETTI,
RENAISSANCE FLUTES,
and RENAISSANCE
SHAWMS.

For Futher Information
CHARLES COLLIER
Box 9442, Berkeley, Ca. 94709, USA
(415) 845-6389

with the Viola da Gamba Society of America, which was formed in 1963 and has since prospered greatly.

Further progress

The Society's aims were pitched high; some are partly attained, but there is a great deal still to do.

The Society's strengths are the active engagement of numerous members in its projects, the progress and achievement of standards in the publishing field, the growing contact with scholars, and the creditable proportion of young professional musicians in its membership; these are capital assets which it seeks to maintain and improve.

As for the future, numerous organizations and publications representing early music in whole or in part now compete for our annual subscriptions. Whether one of these, for example, a single Society, does better in isolation than in combination with others, is a matter deserving early and serious consideration. Meanwhile a prime task of the Gamba Society is to make sure of the support of everyone who shares its aims. It is one thing to stir up a publisher's enthusiasm for a major figure like Jenkins or Lawes, but what of Norcombe and Polewheele? How is the amount of broadcast and recorded music for viols to be maintained or increased, and how are paying audiences for our young professionals to be found? The need in every case is to show solid evidence of a potential market, and a start can be made by getting every like-minded person into the hospitable and delightful setting of a consort of viols, and thence on to our books.

GORDON DODD

[1] Minute book, vol 1, p. 1 [2] Schott & Co Ltd
[3] Hinrichsen Edition Ltd
[4] July 1973, p. 163; April 1977, p 235
[5] E. H. Meyer, *Die mehrstimmige Spielmusik des 17 Jahrhunderts . . .* (Kassel, 1934)
[6] *Detroit Studies in Music Bibliography*—18 (Detroit, 1971)

The Viola da Gamba Society

Further information about the Viola da Gamba Society can be obtained from its Administrator, Mrs C. Guelat, 93a Sutton Road, London N10 1HH (tel. 01-883 4677)

The Viola da Gamba Society: a postscript

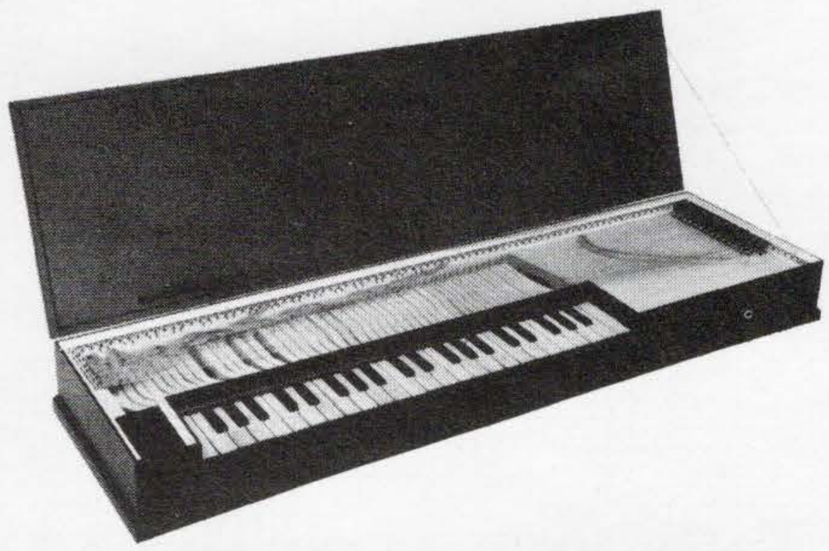
The idea of founding the Viola da Gamba Society was inspired by the hope of getting music published for the instrument. The gathering in January 1948 was followed by an Official Inaugural Meeting, to which we invited all those who had been connected with the viola da gamba, including some noted 'Cell'ambists', who were at that time accepted in public performances. I opened the meeting with a speech in which I stated the aims of the Society, stressing the need for authentic techniques, such as the fretted finger-board and the underhand bowing. After this meeting we never saw the 'Cell'ambists' again, but enthusiasts like Harry Danks and his whole Consort, joined on the spot. At the close of the meeting, one well-known lady came to me and said that, after concerts, members of the audience sometimes came and asked her why she had no frets, and bowed cello-wise. She found this difficult to answer.

NATHALIE DOLMETSCH

MILES HELLON
HARPSICHORDS

Enquiries to 27 Clerkenwell Close, London EC1R OAT

Tel. 01-251-2147



17th and 18th CENTURY CLAVICHORDS IN KIT FORM

For those who refuse to accept compromise in quality or historical authenticity, our kits are designed and made to the same high standards we apply to our finished instruments.

Pre-cut parts and simplicity of construction make them ideal for the novice as well as the more experienced craftsman.

Complete kits, with all materials and instructions: late 18th-century five octave kit from $595; 17th-century four octave kit from $395.

We invite your inquiries about our kits and our finished instruments.

CARL FUDGE
208-E Ridge Street
Winchester, MA. 01890, USA
MAKER OF HARPSICHORDS, CLAVICHORDS, FORTEPIANOS

TACTUS
recordings

Tactus is the new record label of London Pro Musica Edition. The range of music to be recorded will be similar to that found in the publications, that is music from the Renaissance and Baroque periods: in many cases works will be chosen for recording that are already available in score.

Early Music has recently expanded to such an extent that it now makes a lot of sense to have a record label specialising entirely in this field. One of the fascinating things about the early music scene today is the speed at which ideas about interpretation and performing techniques are changing; one of our main aims is to present performances that not only use authentic instruments, but which also revive performing techniques that are historically appropriate. Thus you will not find guitarists pretending to be lutenists on our records.

There is a real philosophy behind Tactus Recordings: we strongly believe that it is quite futile to revive early instruments and performing techniques unless one also uses recording techniques that are really appropriate to the music. We are firmly committed to the principle of natural balance and the use of real, as opposed to studio, acoustics. And as for close-microphone techniques, well, words just fail us. Perhaps the advantages of our approach are most striking when dealing with the lute. When recorded in a conventional "dead" (in more senses than one) studio with a microphone (or two, or three) about a foot away from the soundboard, this instrument can sound like a consort of drawing pins, but if the same instrument is recorded in a proper acoustic with the microphones a sensible distance away, it can and does sound quite human.

Tactus records will be provided with a generous amount of background information, involving translations of texts, facsimiles of the music, and substantial introductions to the historical background, as well as details (where relevant) of the instruments used.

Tactus records will be available from good record shops, or direct from us (post free), at £3.50. Please write to us for further details, including lists of stockists.

Available now:

TAC 1001 LONDON PRO MUSICA

Renaissance Chamber Music

Chansons by Claudin de Sermisy, Thomas Crecquillon, Rolande de Lassus; madrigals by Arcadelt and Rore; *viola bastarda* music by Dalla Casa; dances by Gervaise and Le Roy; lute fantasies by Milano.

TAC 1002 NEW LONDON CONSORT

Canzone Sonate e Toccate

Canzonas by Frescobaldi, Giovanni Battista Riccio; sonata for violin and harpsichord by Castello; organ and harpsichord music by Merulo and Michelangelo Rossi.

Tactus Recordings, **61 North Street, London SW4 0HQ**

London Pro Musica

Sunday February 5th, 7.30 pm Wigmore Hall

French Renaissance Music

Kevin Smith (countertenor), Christopher Wilson (lute), Bernard Thomas (flute, recorder), William Hunt (Renaissance viol, recorder), Alison Crum (Renaissance viol), Philip Thorby (Renaissance viol, recorder)

Works by Claudin de Sermisy, Adrian Willaert, Pierre Moulu, Roquelay, Hesdin, etc.

Sunday February 19th, 7.30 pm Early Music Centre

Parody in Renaissance Music

A programme exploring the way certain particularly successful pieces were reworked by the best musicians of the time. Works by Lassus, Rore, Arcadelt, Crecquillon, Castro, Tournhout and others

Sunday March 12th, 7.30 pm Wigmore Hall

English Broken Consort Music

Kevin Smith (countertenor), Christopher Wilson (lute), Nicholas Hayley (violin), William Hunt (viol), Tom Finucane (bandora), Doug Wootton (cittern), Bernard Thomas (flute, recorder)

Saturday May 27th, 8 pm Wigmore Hall

Italian Renaissance Music

Kevin Smith (countertenor), Christopher Wilson (lute), Bernard Thomas (flute, recorder, organ), William Hunt (viol)

Madrigals by Verdelot, Arcadelt, Lassus, Rore and others; viola bastarda music and other ornamented works by Dalla Casa and Bassano

Sunday June 25th, 7.30 pm Wigmore Hall

Renaissance Wind Music

Fifteen performers on flutes, recorders, shawms, dulcians, cornetts, crumhorns, viols, lutes, etc.

A NEW COMPLETE COLLECTION

LPM RM1 & 2 Adrian Le Roy & Robert Ballard, PREMIER LIVRE DE CHANSONS A DEUX PARTIES (1578). This collection of thirty-one two-part chansons can be sung, or played on a variety of instruments (recorders, flutes, viols, etc.). Particularly to be recommended are some parodies of Lassus chansons by Dider le Blanc.

Two volumes, each £1.40

London Pro Musica Edition, **61 North Street, London SW4 0HQ**

Christopher Hogwood on FLORILEGIUM

Two New Releases

Purcell: Theatre Music Vol. II

Christopher Hogwood uncovers more of Purcell's neglected theatre music on this delightful record of vocal and instrumental numbers from **Bonduca, Sir Anthony Love, & Circe.**
Soloists, The Taverner Choir,
The Academy of Ancient Music
directed by Christopher Hogwood
DSLO 527 Cassette KDSLC 527

Already available:
Purcell: Theatre Music Vol. 1
Abdelazer · Distressed Innocence · The Married Beau · The Gordian Knot Untied
The Academy of Ancient Music/
Christopher Hogwood
DSLO 504

Beethoven: Songs

Martyn Hill (tenor) **is accompanied by** Christopher Hogwood (fortepiano) **in a** well-chosen selection of songs from every period of Beethoven's career, including
An die ferne Geliebte, Adelaide, & An die Hoffnung
DSLO 535

Already available:
Weber: Songs
Martyn Hill (with Christopher Hogwood)
DSLO 523

Only original instruments or authentic copies are used in Florilegium recordings, and performances are based on the most recent research into the original texts, instrumentation, and performing styles of each period.

EDITIONS DE L'OISEAU-LYRE

Recordings

Quarterly checklist–23

COMPILED BY

PETER WILLSHER

BACH, J. S.

Brandenburg concerti, BWV 1046-51
Northern Sinfonia/Malcolm
VAR 1041-42
RR Sep p46

Harpsichord concerti: No. 1, in d, BWV 1052; No. 2, in E, BWV 1053
Malcolm (harpsichord), Stuttgart Chamber Orchestra/Münchinger
JB 9 (R)
G Sep p417, HFN Sep p151, RR Sep p46

Violin concerti, BWV 1041-43
Szeryng, Hasson (violins), Academy of St Martin-in-the-Fields/Marriner
9500 226
G Aug p291, RR Sep p46

Violin concerti, BWV 1041-42; Violin and oboe concerto in c, BWV 1060
Stern (violin), Gomberg (oboe), London Symphony Orchestra/Stern, New York Philharmonic Orchestra/Bernstein
61573 (R)
G Sep p417, HFN Sep p151, RR Oct p32

Musical Offering, BWV 1079
Yorkshire Sinfonia/Parikian
VAR 1044
G Oct p653, HFN Oct p148, RR Oct p32

Sonatas and partitas for solo violin, BWV 1001-6
Salvatore Accardo (violin)
6703 076 (3)
G Aug p317, HFN Jul p104, RR Jul p77

Sonatas and partitas for solo violin, BWV 1001-6
Sándor Végh (violin)
EK6 35344 (3)
G Aug p317, HFN Jul p104, RR Jul p78

Suites for solo cello, BWV 1007-12
Henri Honegger (cello)
EX6 35345 (3)
G Sep p455

Flute sonatas, BWV 1030-35, 1020
Taylor (flute), Pearson (harpsichord), Vigay (cello)
Gale GMFD 2-76-002/3 (2)
HFN Sep p132

English suites, BWV 806-11; French suites, BWV 812-17
Gustav Leonhardt (harpsichord)
6709 500 (5)
G Oct p661, RR Oct p73

English suites, BWV 806-11
Joseph Payne (harpsichord)
RL 25053
G Aug p318, HFN Oct p148, RR Sep p79

Italian concerto, BWV 971; Capriccio, BWV 992; French overture in b, BWV 831, Duetti, BWV 802-5
Isolde Ahlgrimm (harpsichord)
6580 142
HFN Oct p148, RR Oct p73

Italian concerto, BWV 971; French overture in b, BWV 831
Igor Kipnis (harpsichord)
HQS 1392
HFN Oct p148, RR Oct p74

Orgelbüchlein, BWV 599-644
Robert Köbler (Silbermann organ, Freiburg)
DX6 35318 (2)
HFN Sep p133, RR Sep p79

Pastorale in F, BWV 590; Schübler chorale preludes, BWV 645-50; Prelude and fugue in b, BWV 544
David Lumsden (organ of New College, Oxford)
LPB 760
G Sep p456, HFN Aug p76

Preludes and fugues: in e, BWV 548; in b, BWV 544; in C, BWV 545 and 547; Fantasia and fugue in g, BWV 542; Trio in G, BWV 1027a
André Isoir (Ahrend & Brunzema organ, Saint-Lambert d'Aurich)
CAL 17-18
G Sep p500, HFN Jun p116

Trio sonatas: in C, BWV 529; in G, BWV 530; Preludes and fugues: in b, BWV 544; in c, BWV 546
Charles Benbow (Kleuker organ, German Evangelical Church, Paris)
6581 019
G Aug p318

Cantatas: BWV 10, 11, 24, 30, 34, 39, 44, 68, 76, 93, 129, 135, 175
Munich Bach Choir and Orchestra/Richter
2722 025 (6)
G Oct p672, RR Sep p85

Cantata, BWV 30
Munich Bach Choir and Orchestra/Richter
2533 330 (R)
G Sep p460, HFN Aug p95, RR Aug p73

Cantatas: BWV 65-68
Tölz Boys' Choir, Vienna Concentus Musicus/-Harnoncourt. Hannover Boys' Choir, Ghent Collegium Vocale, Leonhardt Consort/Leonhardt
EX6 35335 (2)
G Oct p672, RR Oct p81

Christmas Oratorio, BWV 248
Choir of King's College, Cambridge, Academy of St Martin-in-the-Fields/Ledger
SLS 5098 (3)
G Oct p671

Magnificat, BWV 243 with Christmas interpolations (from BWV 243a)

Vivaldi

Magnificat, RV 610
Choir of King's College, Cambridge, Academy of St Martin-in-the-Fields/Ledger
ZRG 854
G Sep p460, HFN Sep p133

Magnificat, BWV 243 with Christmas interpolations
Cantata, BWV 118
London Bach Society, Steinitz Bach Players/ Steinitz
UNS 248
G Sep p460, HFN Aug p76

ARCHIV PRODUKTION

Pro Cantione Antiqua, London

Sacred Music of the Franco-Flemish School

This comprehensive series comprises a total of 10 records and is devoted to sacred music of the Franco-Flemish School of the 15th and 16th centuries. "Pro Cantione Antiqua is based upon the known membership of Ockeghem's choir, Palestrina's at St. John Lateran and the Papal Chapel itself. Instruments have been used for some pieces of music when appropriate and historically justifiable." (Bruno Turner)

The interpreters: Pro Cantione Antiqua, London: James Bowman · Keith Davis · Paul Esswood · Kevin Smith · James Griffett · Ian Thompson · Ian Partridge · James Lewington · Mark Brown · Brian Etheridge · David Thomas · William Mason
Hamburg Wind Ensemble for Early Music · Members of the Early Music Consort, London (David Munrow)
Direction: Bruno Turner

Already available:

I GUILLAUME DUFAY
Motets
JOHN DUNSTABLE
Motets
⊙ 2533 291

III JOHANNES OCKEGHEM
Missa pro defunctis
JOSQUIN DESPREZ
Déploration sur la mort d'Ockeghem
⊙ 2533 145

V JOSQUIN DESPREZ
Missa «L'homme armé super voces musicales»
NICOLAS GOMBERT, HIERONYMUS VINDERS, JOSQUIN DESPREZ
Motets
⊙ 2533 360

VII NICOLAS GOMBERT, JACOBUS CLEMENS NON PAPA, JACOB ARCADELT, ADRIAN WILLAERT, CIPRIANO DE RORE, PHILIPPE DE MONTE, JACOB HANDL
Motets
⊙ 2533 361

VIII CHRISTOBAL DE MORALES
Magnificat
Motets
⊙ 2533 321

IX ORLANDUS LASSUS
Penitential Psalms
Motets
⊙ 2533 290

X GIOVANNI PIERLUIGI DA PALESTRINA
Missa Aeterna Christi Munera
Oratio Jeremiae Prophetae
Motets
⊙ 2533 322

To be released in 1978:

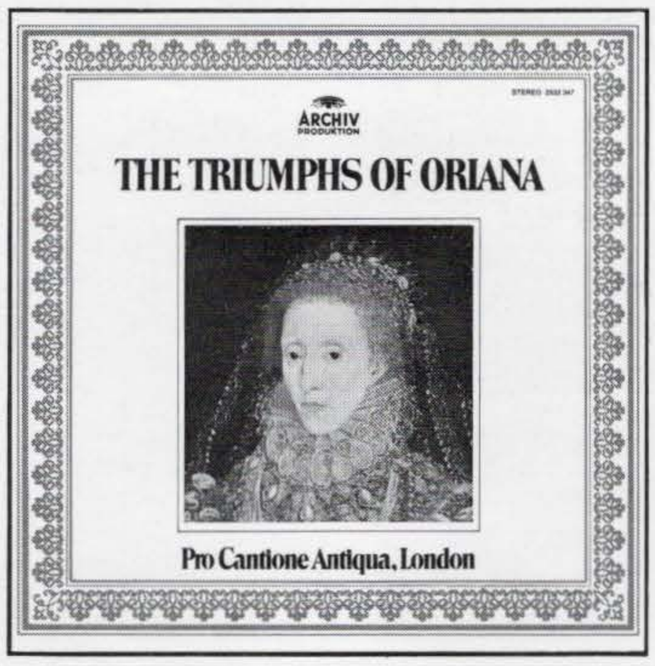
IV JACOB OBRECHT
PIERRE DE LA RUE
Motets

VI JEHAN MOUTON, HEINRICH ISAAC, LOYSET COMPERE, ANTOINE BRUMEL
Motets

To be recorded in 1978:

II GILLES BINCHOIS
Motets
ANTOINE BUSNOIS
Missa «L'homme armé»

The Triumphs of Oriana · Madrigals (London, 1601)



In 1601 Thomas Morley, the famous English madrigal composer, who was also a music printer and a "Gentleman of the Chapel Royal", published the collection of madrigals entitled, "The Triumphes of Oriana", which contained 25 works by 23 English composers of that time and was dedicated to Lord Charles Howard of Effingham, the man who had defeated the Spanish Armada. "Oriana" is a pseudonym for Queen Elizabeth, to whom the collection was really dedicated. The collection of madrigals "Il Trionfo di Dori" (Venice, 1592) was the direct inspiration for "The Triumphes" which follows the Italian work in concept and certain details of text and music.

Pro Cantione Antiqua: James Bowman · Paul Esswood · James Griffett · Ian Partridge
Brian Etheridge · David Thomas with Jennifer Smith · Leonie Mitchell

Direction: Ian Partridge

⊙ 2533 347

Polydor Ltd · 17–19 Stratford Place · London W1N OBL

BUXTEHUDE
Organ works vol. 4
Michel Chapuis (Ahrend & Brunzema organ, Saint-Lambert d'Aurich)
EK6 35309 (2)
G Aug p323, HFN Jul p111, RR Jun p80

BYRD
Mass for four voices; Mass for five voices
St Margaret's Singers, Westminster/Hickox
RL 25070
G Jun p83, HFN Aug p79, RR Jun p88

DOWLAND
Second Booke of Songs (1600)
Consort of Musicke/Rooley
DSLO 528-9 (2)
G Sep p467, HFN Sep p140, RR Aug p75

GAGLIANO
La Dafne
Hamburg Monteverdi Choir, Hamburg Camerata Accademica/Jürgens
2533 348
G Sep 475, HFN Aug p81

HANDEL
(12) Concerti grossi, Op. 6
La Grande Ecurie et la Chambre du Roy/Malgoire
79306 (3)
G Oct p635

Double concerti: No. 1 in B flat; No. 2 in F; No. 3 in F
English Chamber Orchestra/Leppard
6580 212 (R)
G Aug p305

(12) Organ concerti, Op. 4 and Op. 7
Tachezi (organ), Vienna Concentus Musicus/Harnoncourt
FK6 35282 (3)
HFN Sep p143

Water Music—Suite in F; Music for the Royal Fireworks
Minnesota Orchestra/Skrowaczewski
TV 34632S
G Oct p635, HFN Sep p143, RR Aug p55

Flute sonatas
Válek (flute), Hála (harpsichord), Sláma (cello)
111 1891
RR Oct p77

Judas Maccabaeus
Wandsworth School Choir, English Chamber Orchestra/Mackerras
2723 050 (3)
G Sep p467, RR Sep p88

Aires and Arias
Scarlatti, A.
Su le sponde del tebro
Blegen (soprano), Columbia Chamber Orchestra/Schwarz
76636
G Oct p685, HFN Oct p155, RR Oct p85

PURCELL
Come ye Sons of Art; Funeral music for Queen Mary
Monteverdi Choir and Orchestra, Equale Brass Ensemble/Gardiner
STU 70911
G Aug p331, RR Aug p77

(3) Elegies; Music for strings
Hill (tenor), Keyte (bass), Academy of Ancient Music/Hogwood
DSLO 514
G Oct p678, HFN Oct p161, RR Oct p85

Dido and Aeneas
Troyanos (soprano), Stilwell (tenor), English Chamber Choir and Orchestra/Leppard
STU 71091
G Oct p692, RR Oct p31

The Indian Queen; Masque from Timon of Athens
Deller Choir, King's Music/Deller
HM 243 (2)
HFN Aug p87, RR Aug p37

VIVALDI
The Four Seasons, Op. 8, Nos. 1-4
Slovak Chamber Orchestra/Warchal
ROY 2001 (R)
G Aug p310, HFN Jun p135, RR Jun p71

Cello concerti: in G, P 118; in a, P 35; in g, P 369; in a, RV 420
Walevska (cello), Netherlands Chamber Orchestra/Redel
9500 144
G Aug p310, HFN Jul p123, RR Jul p62

Violin concerti: Op. 3, No. 6 in a; Op. 3, No. 8 in a; Concerto for two violins in c, P 436; Cello concerto in d, P 282
Slovak Chamber Orchestra/Warchal
ROY 2006
G Sep p438, RR Aug p64

'Basing their improvisations on what actually survives in the Morley *Consort Lessons* and in the more florid examples from the lute repertory, they maintained a lively dialogue throughout the evening . . . the whole effect was fascinating. Here is a group whose musicians create an atmosphere of excitement and draw extraordinary feats of virtuosity from one another.'
David Fallows *The Musical Times*

FIRST RECORD BY THE
EXTEMPORE
STRING ENSEMBLE

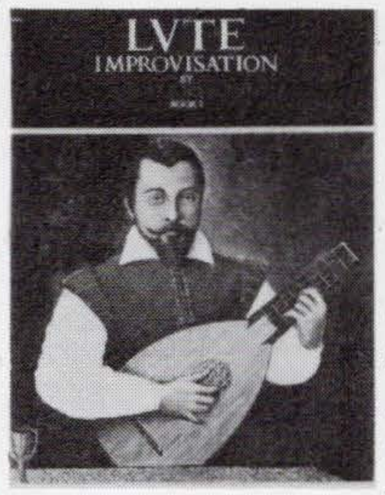
Robin Jeffrey, Rosemary Thorndycraft, Janet Trent, Peter Trent, George Weigand

Music by: Dowland, Byrd, Holborne, Phillips, Beven, Morley and Johnson.

For: viols, violin, lutes, theorbo, mandore and orpharion.

MERIDIAN RECORDS
Consort Music of the English Renaissance
E.77003

From Hansen Publications



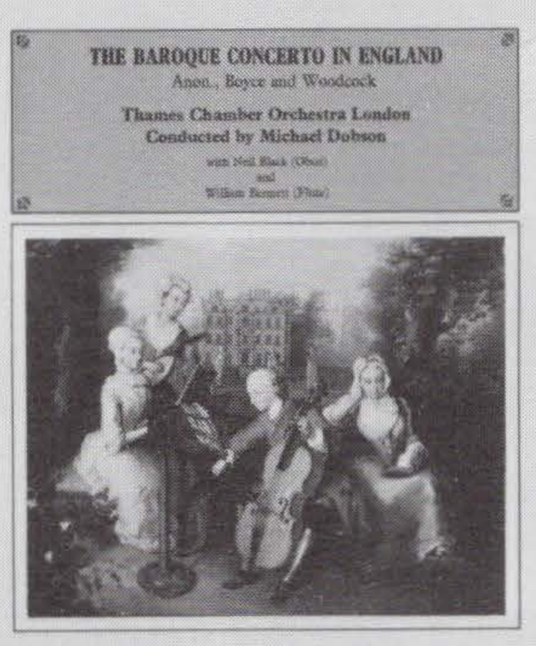
Lute Improvisation I by George Weigand
An introduction to the skill of improvising on the lute, in the style of the English lutanists of the late 16th and early 17th centuries. 32pp. £1.95/H1000.

Available soon:

Lute Improvisation II

Playing the Elizabethan Lute (a tutor for basic lute technique)

Superb Recordings of Great Music on The Connoisseur's Label

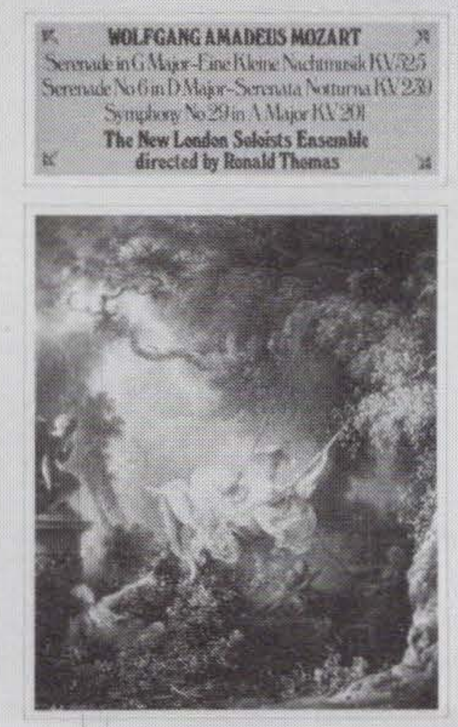


THE BAROQUE CONCERTO IN ENGLAND
ANON: Concerto Grosso in F
for Two Oboes and Strings.
WILLIAM BOYCE: Concerto Grosso
in E Minor for Strings.
Concerto Grosso in B Minor.
ROBERT WOODCOCK: Concerto in D
for Flute and Strings.
Concerto in E Flat for Oboe and Strings.
THAMES CHAMBER ORCHESTRA
Conducted by MICHAEL DOBSON
With Neil Black (Oboe) and
William Bennett (Flute)
CRD 1031 (Cassette CRD 4031)

crd

FOR PEOPLE WHO LIKE MUSIC

CONTINENTAL RECORD DISTRIBUTORS LTD.
Lyon Way,
Rockware Avenue,
Greenford, Middx.
UB6 OBN
Tel: (01) 578 4311


crd
WOLFGANG AMADEUS MOZART
Serenade in G Major-Eine Kleine Nachtmusik KV 525
Serenade No 6 in D Major-Serenata Notturna KV 239
Symphony No 29 in A Major KV 201
The New London Soloists Ensemble
directed by Ronald Thomas

WOLFGANG AMADEUS MOZART:
Serenade in G Major,
Eine Kleine Nachtmusik K.V.201.
THE NEW SOLOISTS ENSEMBLE
Directed by RONALD THOMAS
CRD 1040 (Cassette CRD 4040)

MOZART: Violin Concerto No.3
in G Major K.V.216
Violin Concerto No.4 in D Major K.V.218
RONALD THOMAS (Violin), Directing
THE NEW LONDON SOLOISTS ENSEMBLE
CRD 1041 (Cassette 4041)

THE SCOTTISH BAROQUE ENSEMBLE
TOMASO ALBINONI: Adagio in G Minor. WILLIAM BYRD: Fantasia á 6
JOHANN PACHELBEL: Canon in D Major. FRANCESCO BARSANTI: Overture in D, Opus 4, No.2
JEAN-BAPTISTE LULLY: Suite 'Le Bourgeois Gentilhomme'
CRD 1043 (Cassette CRD 4043)

CRD Records are distributed
in the U.S.A. by H.N.H.Distributors,
P.O.Box 222, Evanstone, Illinois.

All our products are obtainable through all good record shops. In the event of any difficulty in obtaining CRD distributed records, please write or 'phone us.

Gloria; Beatus Vir
Raphaël Passaquet Vocal Ensemble, La Grande Ecurie et la Chambre du Roy/Malgoire
76596
G Oct p685, HFN Oct p165, RR Oct p86

Recitals and collections

CONCERTI
Ostrava Janáček Chamber Orchestra/Dejmek
Albinoni, Durante, Legrenzi, Manfredini
110 1890
HFN Aug p76, RR Jul p44

BAROQUE CONCERTI
Academy of St Martin-in-the-Fields/Marriner
Arne, Bach, Corelli, Fasch, Handel, Telemann, Vivaldi
D69 D3 (3) (R)
G Sep p438, HFN Sep p151, RR Sep p47

TRUMPET CONCERTI
André (trumpet), English Chamber Orchestra/Mackerras
Vivaldi, Viviani, Torelli, Stölzel, Telemann
2530 792
G Sep p443, HFN Aug p91, RR Aug p64

RECORDER CONCERTI
Pehrsson (recorder), Drottningsholm Baroque Ensemble
Telemann, A. Scarlatti, Heinichen, Boismortier
BIS LP8
RR Sep p78

ENGLISH RECORDER WORKS
Quadro Hotteterre
Williams, Purcell, Locke, Draghi
AW6 42129 (R)
G Sep p452, HFN Sep p141, RR Sep p78

RECORDER MUSIC of the ITALIAN RENAISSANCE
Vienna Recorder Ensemble
Willaert, Modena, A. and G. Gabrieli, Mainerio, Palestrina, Rore, Lassus, Rossi
AW6 42033
G Oct p654, HFN Oct p156, RR Oct p78

SUITES
Musica da Camera Praga
Lully, Vejvanovsky, Fischer, Scheidt, Telemann
111 1867
G Aug p310, HFN Jul p105, RR Jun p58

17th CENTURY ITALIAN MUSIC Vol. 1
Laird (cornett), London Early Music Ensemble/Hogwood
Baldassari, Pittoni, Pogliette, Massaino, Legrenzi, G. Gabrieli, Buonamente, Frescobaldi, Cima, Mainerio
Gale GMFD 1-76-001
HFN Sep p133

EARLY MUSIC CONSORT OF LONDON/MUNROW
Music of the Crusades; Florentine music of the 14th century; The Triumphs of Maximilian I
D40 D3 (3) (R)
G Sep p455, HFN Sep p151, RR Sep p58

WILLIAM BYRD and HIS CONTEMPORARIES
London Early Music Group/Tyler
Byrd, Allison, Holborne, Lupo, Bachiler, R. Johnson, Ferrabosco, Danyel, Hume, Jones, Morley, Cutting, Dowland
RL25 110 (2)
G Oct p677

THE TRIUMPHS of ORIANA (Complete)
Pro Cantione Antiqua, London/Partridge
2533 347
G Aug p337, HFN Aug p91, RR Aug p79

TUDOR CHURCH MUSIC
BBC Singers/Poole
Wylkynson, Browne, Lambe, Taverner
Coimbra CCO 44
G Sep p469, RR Aug p79

THE COZENS LUTE BOOK
Anthony Rooley (lute)
DSLO 510
G Oct p671; HFN Oct p153, RR Oct p76

BAROQUE LUTE MUSIC
Toyhiko Soh (chitarrone and lute)
Piccinini, Kapsberger, Lully, Marais, Weiss, Hagen
AW6 42155
G Sep p459, HFN Sep p136, RR Oct p74

NOW AVAILABLE – David Munrow's last recording

Monteverdi's Contemporaries

The Early Music Consort of London

DIRECTED BY

DAVID MUNROW

This is a magnificent new issue in the great tradition of Munrow's outstanding work for EMI. It includes music by Mainero, Guami, Lappi, Prioli, Portae, Busatti, Donati, d'India and Grandi.

HMV ASD3393 stereo/quadraphonic. Also available on tape cassette

100 YEARS OF RECORDED SOUND 1877 1977

EMI

HIS MASTER'S VOICE

EMI Records Ltd., 20 Manchester Square, London W1A 1ES.
A member of the EMI Group of Companies. International leaders in Music, Electronics and Leisure.

"... some of the sweetest dance music this side of the year 1250."—Donal Henahan, *New York Times*

THE NEW YORK RENAISSANCE BAND

Sally Logemann, Director
1977-78 Subscription Season
Alice Tully Hall at Lincoln Center

A Panorama of more than 400 years of instrumental and dance music. The pageantry and splendor of Renaissance music performed by THE NEW YORK RENAISSANCE BAND and guest artists on a multitude of diverse, authentic period instruments.

Saturday, December 17, 1977 at 8

An English Renaissance Christmas

Monday, January 30, 1978 at 8

Festival Music of the High Renaissance

Saturday, April 1, 1978 at 8

The Late Renaissance and Beyond

All seats: $6.50. Assure good seats by subscribing now and save more than 10%! Series subscription (3 concerts): $17.00. To subscribe, make your check payable to "The New York Renaissance Band," enclose a self-addressed, stamped envelope, and mail your order to: The New York Renaissance Band, c/o George Cochran Productions, 150 West 87th Street, New York, New York 10024.

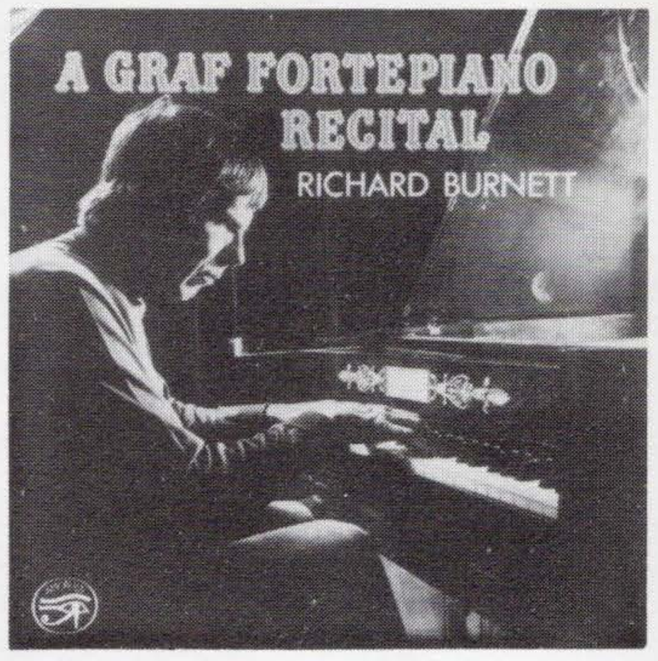
Name _____

Address _____

City _____ State _____ Zip _____

For additional information, call (212) 799-7890.

A George Cochran Production

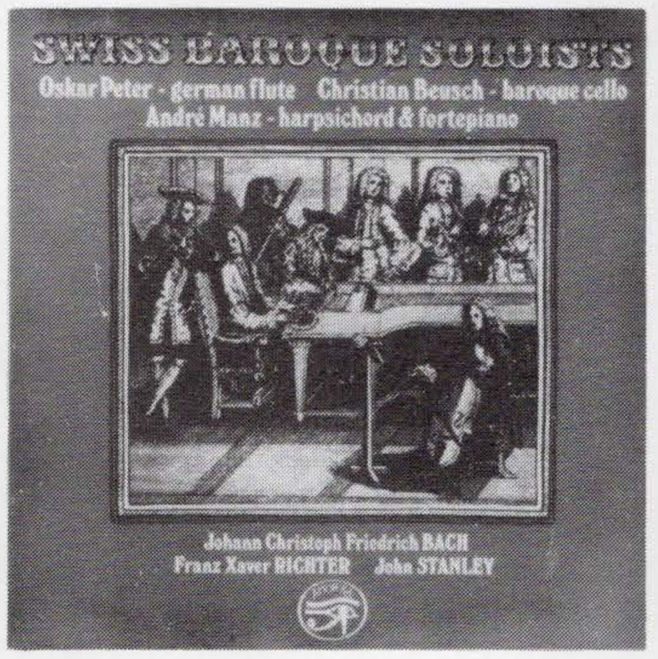


A GRAF FORTEPIANO RECITAL
by RICHARD BURNETT

Schumann: Papillons Op. 2
Liszt: Harmonies Poetiques et Religieuses
Schubert: Piano Sonata in A min., D 537
Chopin: Nocturnes in E min. and C sharp min.

Played on an 1826 Graf restored by Derek Adlam. Recorded at Finchcocks.

SAR 3


SWISS BAROQUE SOLOISTS
Oskar Peter - german flute Christian Beusch - baroque cello
André Manz - harpsichord & fortepiano
Johann Christoph Friedrich BACH
Franz Xaver RICHTER John STANLEY

SWISS BAROQUE SOLOISTS
Oskar Peter - German Flute;
Christian Beusch - Baroque cello;
Andre Manz - Harpsichord and Fortepiano.

J.C.F.Bach: Sonata in D maj for Fortepiano concertante, German flute and Violoncello.
Richter: Sonata in G maj for Harpsichord, German flute and Violoncello.
John Stanley: Sonata in G maj for German flute and Thoroughbass

SAR 4

Distributed to the trade by CRD or direct from:
AMON RA RECORDS,
The Barton, Inglestone Common,
Badminton, Glos. GL9 1BX, U.K.
Trade, export and individual enquiries welcomed.

New Italian Style
Harpsichord

with integral case

C/E–c^3 (Broken Octave);
2×8′

Plain or painted
according to wish

Price £2500

Apply:
W. Dow
Finchcocks,
Goudhurst, Kent
Tel. Goudhurst 702

TON KOOPMAN (virginals and harpsichord)
Sweelinck, Frescobaldi, Rossi, D. Scarlatti
AW6 42157
RR Oct p79

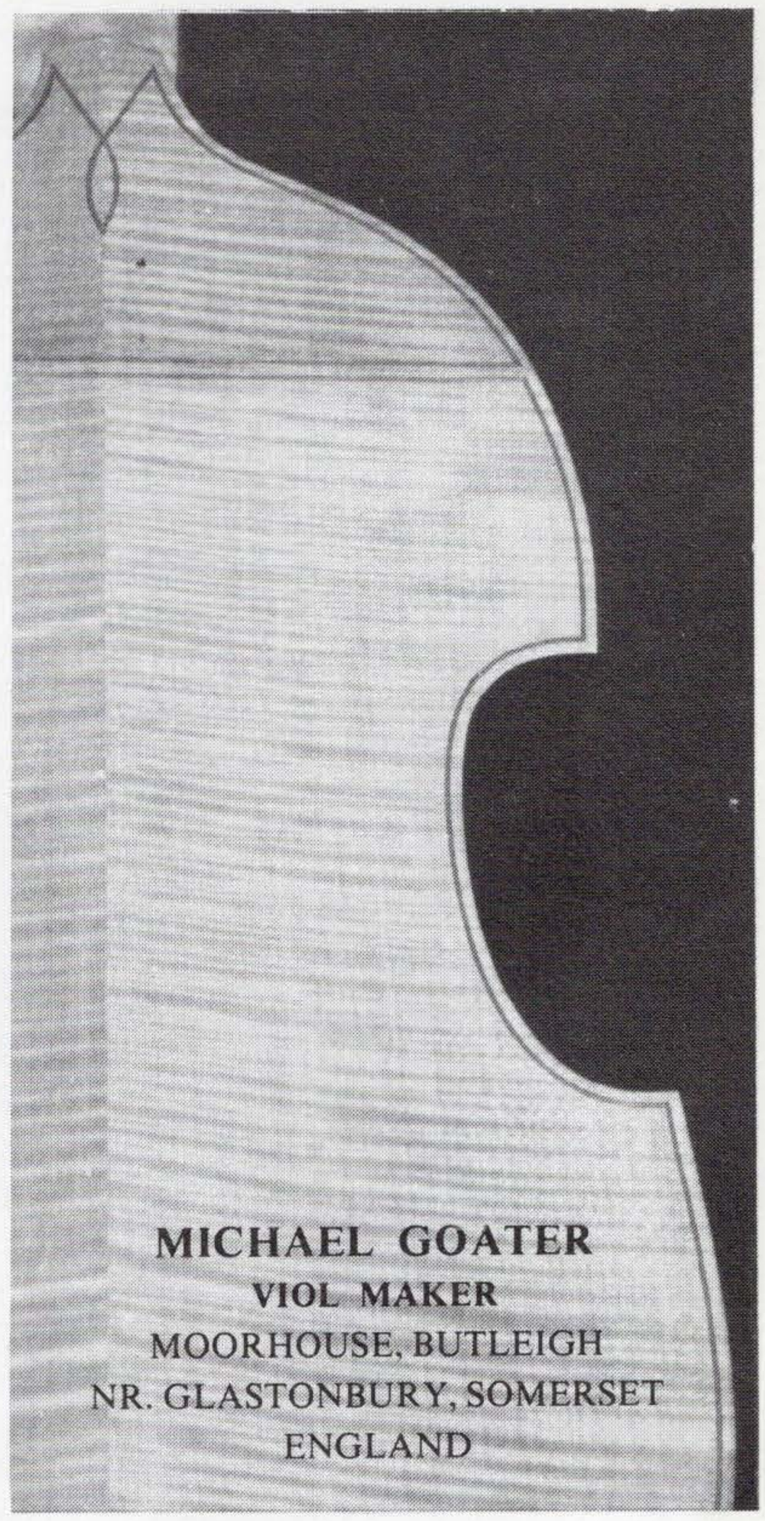
CARMINA BURANA
Clemencic Consort/Clemencic
HM 335-8
G Aug p337

LE ROMAN de FAUVEL
Clemencic Consort/Clemencic
HM 994
RR Jul p89

MUSIC from the time of the POPES OF AVIGNON
Paris Florilegium Musicum/Malgoire
Dufay, Petraque, Bologne, Machaut, Dandrieu, anon
76534
G May p1703, HFN May p131, RR May p83

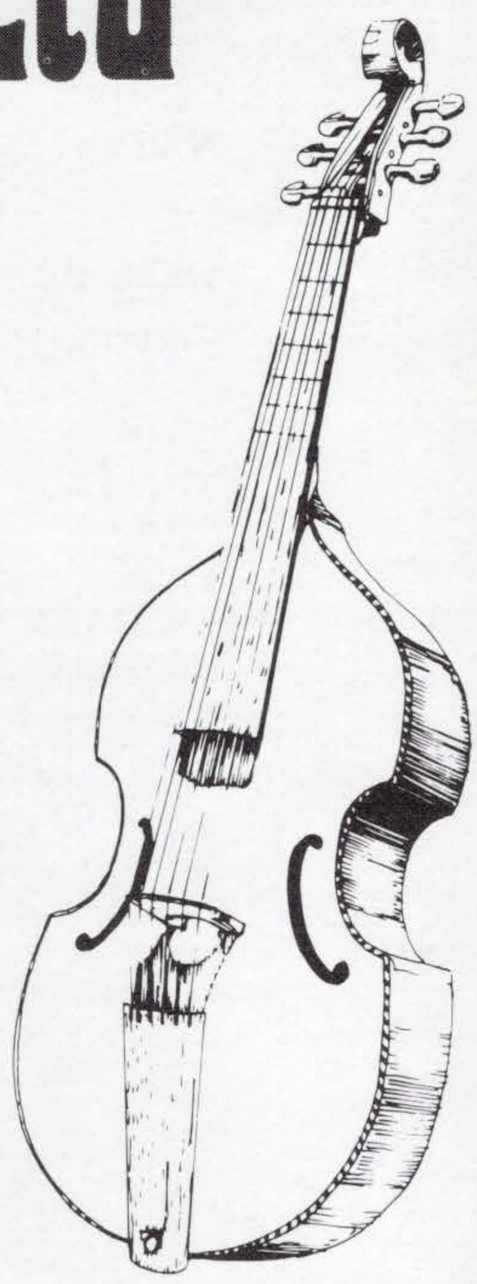
MUSIC of RENAISSANCE VIRTUOSI
Tyler (lute, mandora, baroque guitar), North (lute, theorbo, cittern), Wooton (lute, bandora), Ryan (bass viol)
Dowland, Ferrabosco, Corbetta, Vallet, Castello
5438
HFN May p131

G *Gramophone*
HFN *Hi-Fi News and Record Review*
RR *Records and Recordings*
(R) Re-issue
Lower case letters for key signatures indicate minor keys



Bath Music Centre Ltd
Early Music Department

CORNETTI By Monk.
SERPENT By Harding.
BAROQUE RECORDERS By Moeck, Heinrich, Roessler, Schott & Mollenhauer.
RENAISSANCE RECORDERS By Moeck, Hopf & Willman.
CRUMHORNS & CORNAMUSEN By Wood & Korber.
BASS RACKET By Wood.
SHAWMS By Korber.
CHALUMEAU By Hopf.
VIOLS By Hopf, Uebel & Goater.
REBECS By Bernard Ellis & J. King.
BOWS By Hopf & N.R.I.
LUTES By Arthur Robb.
LUTE, HARP, PSALTERY, VIOL KITS, ETC.
STRINGS FOR LUTES & VIOLS.
PRAETORIUS DRAWINGS.



A GOOD SELECTION OF SHEET MUSIC ALWAYS IN STOCK.
CUSTOMERS' SPECIAL ORDER & POSTAL SERVICE AVAILABLE.
FULLY ILLUSTRATED CATALOGUE 30p.

4 & 5 GREEN STREET, BATH, AVON. Tel. Bath 61539

York Early Music Festival

1~23 July 1978

CONCERTS—COURSES—EXHIBITIONS—DANCING—LECTURES
INSTRUMENT BUILDING—DISCUSSIONS—MASTERCLASSES

WEEK I 1-7 July — **MEDIAEVAL**

Concerts include:
TAVERNER CHOIR (Early French Church Music)
LANDINI CONSORT (Secular Music of 14th century Italy)
THE MEDIEVAL ENSEMBLE OF LONDON (Ars Subtilior)
FISTULATORES ET TUBICINATORES VARSOVIENSIS (Polish Music)
MUSICA RESERVATA (Music from the Burgundian Courts)
PRO CANTIONE ANTIQUA (The Play of Daniel)

Visiting artists, course tutors and lecturers include members of these ensembles plus: ANDREA VON RAMM, HOWARD MAYER BROWN, DAVID FALLOWS, CHRISTOPHER PAGE

WEEK II 8-14 July — **RENAISSANCE**

Concerts include:
LONDON PRO MUSICA (French Chansons and Renaissance Band)
GUILDHALL WAITS (Renaissance Wind Music)
EXTEMPORE STRING ENSEMBLE (Elizabethan Improvisation)
CONSORT OF MUSICKE (Monteverdi Madrigals and Lawes Consort Music)

Visiting artists, course tutors and lecturers include: BALDRICK DEERENBERG, IAN GAMMIE, TREVOR JONES, EMMA KIRKBY, CATHERINE MACKINTOSH, ANDREW PARROTT, MICHEL PIGUET, NIGEL ROGERS, ANTHONY ROOLEY, COLIN TILNEY, POLLY WATERFIELD

WEEK III 15-23 July — **BAROQUE AND CLASSICAL**

Concerts include:
JAYE CONSORT OF VIOLS (Purcell Fantasias)
COLIN TILNEY (French Harpsichord Music)
NIGEL ROGERS (Solo Cantatas)
DON SMITHERS (Italian Trumpet Concertos)
Bach Two Harpsichord Concertos, Haydn 'Harmoniemesse' and Schubert Octet

Visiting artists, course tutors and lecturers include: FRANCIS BAINES, MARY BEVERLEY, RICHARD BURNETT, JENNIFER WARD CLARKE, DUNCAN DRUCE, ALAN HACKER, NIGEL NORTH, STEPHEN PRESTON, JANE RYAN, PETER SEYMOUR

Each week offers a self-contained course (cost £90 and limited to 50 places) including admission to each of the daily lunchtime and evening concerts. These will be held in the unique collection of buildings which York provides, as well as spreading throughout the region to use Yorkshire's outstanding houses, halls and churches.

Lincolnshire and Humberside Arts will organize an instrument makers' course in Beverley 5-7 July and there will be exchange visits and concerts between the York and Beverley courses.

For further details contact: **JOHN BRYAN** 86 Micklegate YORK

CHRISTOPHER BALL

'brilliant and intensely artistic recorder player' SUNDAY TIMES

LONDON BAROQUE TRIO

PURCELL ROOM Sat. JAN 7th 7.30

Programme includes Handel's Fitzwilliam Recorder Sonatas and works by Thomas Arne, Pepusch, etc., played on authentic instruments including an original Bressan recorder *c* 1700 and copies of other museum instruments.

PRAETORIUS CONSORT

PURCELL ROOM

Sun. MARCH 26th 7.30

ST. JOHN'S, SMITH SQUARE

Lunchtime concert in the crypt

Thurs MARCH 30th at 1.15

Praetorius Consort, 122 Wigmore St, W.1.

WIGMORE HALL

Thursday 9 March 1978

7.30 pm

CARL DOLMETSCH
recorder

GILLIAN SANSOM
violin

JOSEPH SAXBY
harpsichord

MARGUERITE DOLMETSCH
viola da gamba

EDMUND RUBBRA

Fantasia for recorder and harpsichord
(1st performance)

Bach, Handel, LeClair, Lully, Marais, Roman, Telemann

BASIL DOUGLAS LTD.

announces

WIGMORE HALL, 14th January, 7.30 p.m.

STEPHEN PRESTON—traverse flute
ANTHONY PLEETH—cello
TREVOR PINNOCK—harpsichord

PURCELL ROOM, 2nd February, 7.30 p.m.

PRESTON'S POCKET
Stephen Preston (traverse flute) with musicians and dancers

PURCELL ROOM, 7th February, 7.30 p.m.

COLIN TILNEY—harpsichord

WIGMORE HALL, 4th March, 7.30 p.m.

RAFAEL PUYANA—harpsichord

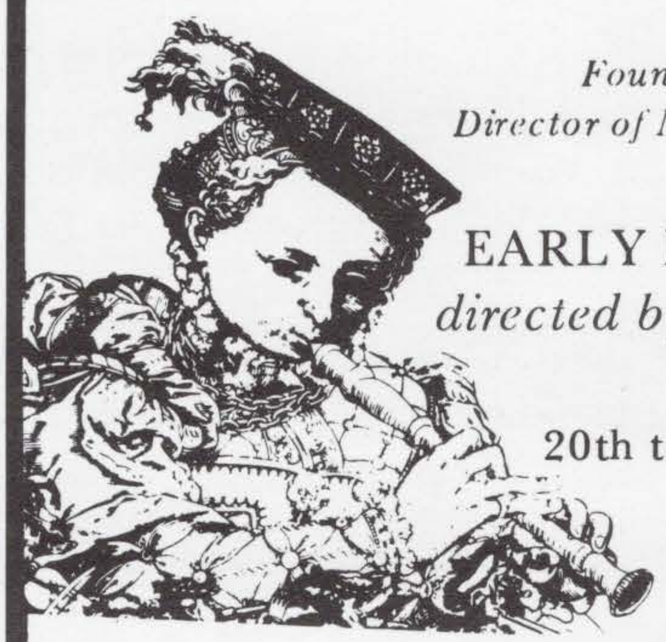
PURCELL ROOM, 23 March, 7.30 p.m.

ANTHONY PLEETH—baroque cello

Details of programmes and ticket prices from BASIL DOUGLAS LTD., 8 ST. GEORGE'S TERRACE, LONDON NW1 8XJ (01-722 7142)

CANFORD
SUMMER SCHOOL OF MUSIC
1978

Founder Noel Hale, FRAM
Director of Music Malcolm Binney



EARLY MUSIC COURSE
directed by David Klausner

20th to 27th August 1978
Canford School
Wimborne, Dorset

Send SAE for complete details to:
Organising Secretary
Canford Summer School
250 Purley Way
Croydon, CR9 4QD

THE BREITENEICH COURSES in NIEDERÖSTERREICH 1978

founded 1970

Patron: Baroness Maria Roretz

SCHLOSS BREITENEICH

July 2–16

CLASSICAL AND MODERN WIND CHAMBER MUSIC WITH MODERN INSTRUMENTS (main work: Mozart—serenade for 13 winds)
Classical Wind Harmony (Viennese Octet Tradition) with original instruments of private collection
BASIC TECHNIQUES OF WOODWIND INSTRUMENT MAKING
REED- and STAPLE-MAKING FOR DOUBLE REED INSTRUMENTS

July 16–30

WORKSHOPS IN MEDIEVAL AND RENAISSANCE MUSIC
(ensembles with experienced players of both wind and string instruments)
WORKSHOP IN MEDIEVAL AND RENAISSANCE DANCE
(for dancers and instrumentalists)
BASIC TECHNIQUES OF WOODWIND INSTRUMENT MAKING
REED- and STAPLE-MAKING FOR DOUBLE REED INSTRUMENTS

BILDUNGSHAUS GROSSRUßBACH

July 30–August 20

MAKING OF SMALL KEYBOARD INSTRUMENTS (clavichord, no commercial kits) using traditional techniques
SEMINAR FOR CLAVICHORD MUSIC (31.7–6.8)
COLLEGIUM MUSICUM "Music at the court of Maximilian I"

Bernard Brauchli, Boston—John Hanchet, London—Helga Hill, Melbourne
Graham Lyndon Jones, St Albans—David Klausner, Toronto—Peter Kukelka, Karnabrunn
Josef Mertin, Wien—Wilhelm Roos, Bad Zwischenahn—Walter Hermann Sallagar, Wien
David Skulski, Vancouver—Barbara Stanley, St Albans—Anne-Marie Thiel, Hamburg

Participants in these workshops will have fine accommodation and work in historic settings. Several excursions and a visit to the musical instrument collection at Kunsthistorisches Museum Wien are included in our programme.

The inclusive price of AS 3500.- Austrian Schilling for the clavichord seminar, AS 5000.- classical wind harmony and reed-making, AS 6000.- (9000.-) for instrumentalists, AS 7000.- for dancers (accommodation at hotel with own bath), AS 8000.- (wind instruments) and AS 14.000.- (keyboard instruments) for instrument makers (all materials included in our price) comprises the fee, excursions, specialist lectures, instrumental classes, room and board, use of machinery, tools and library.

Write to: Walter Hermann Sallagar, 42 Neulinggasse A-1030 Wien
(permanent telephone service at 57 08 555)
Participation strictly limited

CENTRO STUDI RINASCIMENTO MUSICALE
Villa Medicea "La Ferdinanda" ARTIMINO (Firenze)

Activities 1978:

25th February–5th March	CONFERENCE OF COMPARATIVE STUDIES ("Ars Nova and Renaissance")
22nd May–31st May	III INTERNATIONAL CONGRESS OF MUSICOLOGY ("Members of *Camerata* di Giovanni Bardi—JACOPO PERI—problems of aesthetic, interpretation, execution and realisation of *continuo*")
22nd May–30th June	IV FESTIVAL OF RENAISSANCE MUSIC (Vocal and Instrumental Concerts)
20th July–30th July	III COURSE OF MUSICAL INTERPRETATION ("Italian Monody and the extraordinary vocal technique of the 16th and 17th centuries") Tutor: Dr. Prof. NELLA ANFUSO

For information write to:

Centro Studi Rinascimento Musicale
Villa Medicea "La Ferdinanda"
50040 ARTIMINO (Firenze)—tel. (055) 8718082

SARAH LAWRENCE COLLEGE
Program Leading to the Master of Fine Arts Degree in Performance of Early Music

FACULTY

Alexander Blachly ***LaNoue Davenport*** ***Judith Davidoff***
Christopher Kenny ***Sheila Schonbrun***

Aims and scope: The program is designed to produce performer-scholars specializing in the musical repertoire of the Middle Ages and Renaissance. Its aim is to provide the students with a well-rounded and comprehensive grasp of the theory and practice of this music, and to equip them with the technical facility to put their knowledge to use in actual performance.

The following courses are taken by all students in the program:

Survey of the Repertoire in Performance *(Sheila Schonbrun)*
Small Ensemble *(LaNoue Davenport & Judith Davidoff)* **Musicology for Performers** *(Alexander Blachly)*
Musicianship and Performance Skills *(Alexander Blachly & Christopher Kenny)*

Instrumental instruction: All students receive regular private instruction on their major instrument or in voice from the appropriate member of the faculty.

Bowed Strings *(Judith Davidoff)* **Renaissance Winds** *(LaNoue Davenport)*
Voice *(Sheila Schonbrun & Christopher Kenny)*

Students may study with other teachers at the discretion of the faculty. Adjunct professors are available for instruction in the following instruments: flute, shawm, cornetto, mute cornet, sackbut, percussion, lute, keyboard.

For admission requirements, and detailed syllabus write to:

The Graduate Studies Program, Sarah Lawrence College, Bronxville, N.Y. 10708

Recorder in Education Summer School

RECORDER '78

the Summer School for all who play or teach the recorder

Doncaster College of Education
High Melton nr. Doncaster

3rd–10th August 1978

Tutors

Edgar Hunt (*chairman*), Walter Bergmann,
Brian Bonsor, Mary Bonsor, Paul Clark,
Herbert Hersom, Hilda Hunter and
Ross Winters with Maria Boxall (*harpsichord*)
Guest: Michala Petri (Denmark)

Daily tutorials (graded 'beginners' to 'advanced')
● master classes ● harpsichord tuition
● renaissance band ● baroque trio sonatas
● seminars on the recorder in school
and conducting ● lectures

Brochures from:
Miss C. Eyre,
2 Meadowhead Close, Sheffield S8 7TX

Thirtieth Anniversary of the First Summer School devoted to the Recorder

GUILDHALL SCHOOL OF MUSIC & DRAMA

Principal: Allen Percival, CBE, MusB, FGSM, FRCM, HonRAM, HonFTCL

City of London

Early Music Department

Applications are invited for the Post-Diploma course in Medieval, Renaissance and Baroque Studies which begins next September.

In addition to tuition on a principal-study instrument, the student will be involved in ensemble playing, lectures, seminars, master-classes and workshops. Continuo techniques and Renaissance and Baroque Dance are taught as integral parts of the Course. There will be opportunities for public performance during the year.

Applicants should have a recognised qualification from a university or music college.

For details of the course, please write to the General Administrator, John Isard, HonGSM.

Barbican, London, EC2Y 8DT

auditions

the oregon shake-spearean festival announces auditions for the 1978 music company. positions open for all singers & instrumentalists (esp. shawm, sack-but & fiddle)—season runs april 10-sept. 24 * deadline for applying: mar. 1 write to o.s.f.a., ashland, oregon, 97520, u.s.a. for application and more information.

SUMMER MUSIC SUMMER SCHOOL 1978

Courses in early music will be included in Summer Music's 1978 summer school, to be held at Hurstpierpoint College, Sussex, from 19th to 27th August. Tutoring staff will include Ian Gammie and Andrew Parrott.

Brochure from
Summer Music Summer School,
22 Gresley Road,
London, N19 3JZ
Phone: 01 272 5664

(With SAE. Please)

The Viola da Gamba Summer School

19-26 August 1978
St. Paul's College,
CHELTENHAM

Tuition at all levels from
Beginner to Professional

Technique—Consorts
Lyra Viol—Continuo Bass
Consort Songs
Division Extemporisation

Prospectus and entry form from:
The Summer School Secretary
26 Derwent Drive
Tunbridge Wells
Kent TN4 9TB

DOLMETSCH SUMMER SCHOOL

4th-11th August 1978

BISHOP OTTER COLLEGE, CHICHESTER, SUSSEX

'The International summer school for the discerning player and teacher'

Courses on
RECORDER (nine graded classes)
VIOLA DA GAMBA (with instruments for hire)
EIGHTEENTH CENTURY FLUTE (with instruments for hire)
HARPSICHORD and CLAVICHORD
CHAMBER CHOIR

Special Additional Classes for
CHAMBER MUSIC
CONDUCTING TECHNIQUE
COMPOSITION and ARRANGEMENT
CONTINUO PLAYING
'DIVISION EXTEMPORIZATION'

Gala Features for 1978:
The King's Singers in Concert at Chichester Cathedral
Night-out at the Chichester Festival Theatre
Exhibition of Early Musical Instrument Manufacture
A Practical Course on Early Dance Technique
A Crèche, on the College Site, run by fully trained staff
Educational discounts for school parties (full details on request)

Full details of all features of the Dolmetsch Summer School may be obtained, on request, from:
The Course Secretary, The Dolmetsch Organisation,
Marley Copse, Marley Common,
Haslemere, Surrey, England.

Studium Musicae

MARCHE-LES-DAMES
'78 INTERNATIONAL SUMMER COURSES
9-18 July 21-30 July

Musical Direction: LEO MEILINK – CHARLES TOET
Management: JACQUES CLAESSENS

Open to: Renaissance woodwinds, brass and cornetts
Renaissance and Barocco viols, violins and lutes
Singers and dancers
Special accommodation for beginners and children
Possibilities of grants for students

INFORMATION:
Jacques Claessens, 5a avenue du Furet, B 1180 BRUXELLES
Ph: 02/374.46.13.

THE EARLY MUSIC CENTRE

SPRING 'RENAISSANCE' TERM Concert and Lecture Series

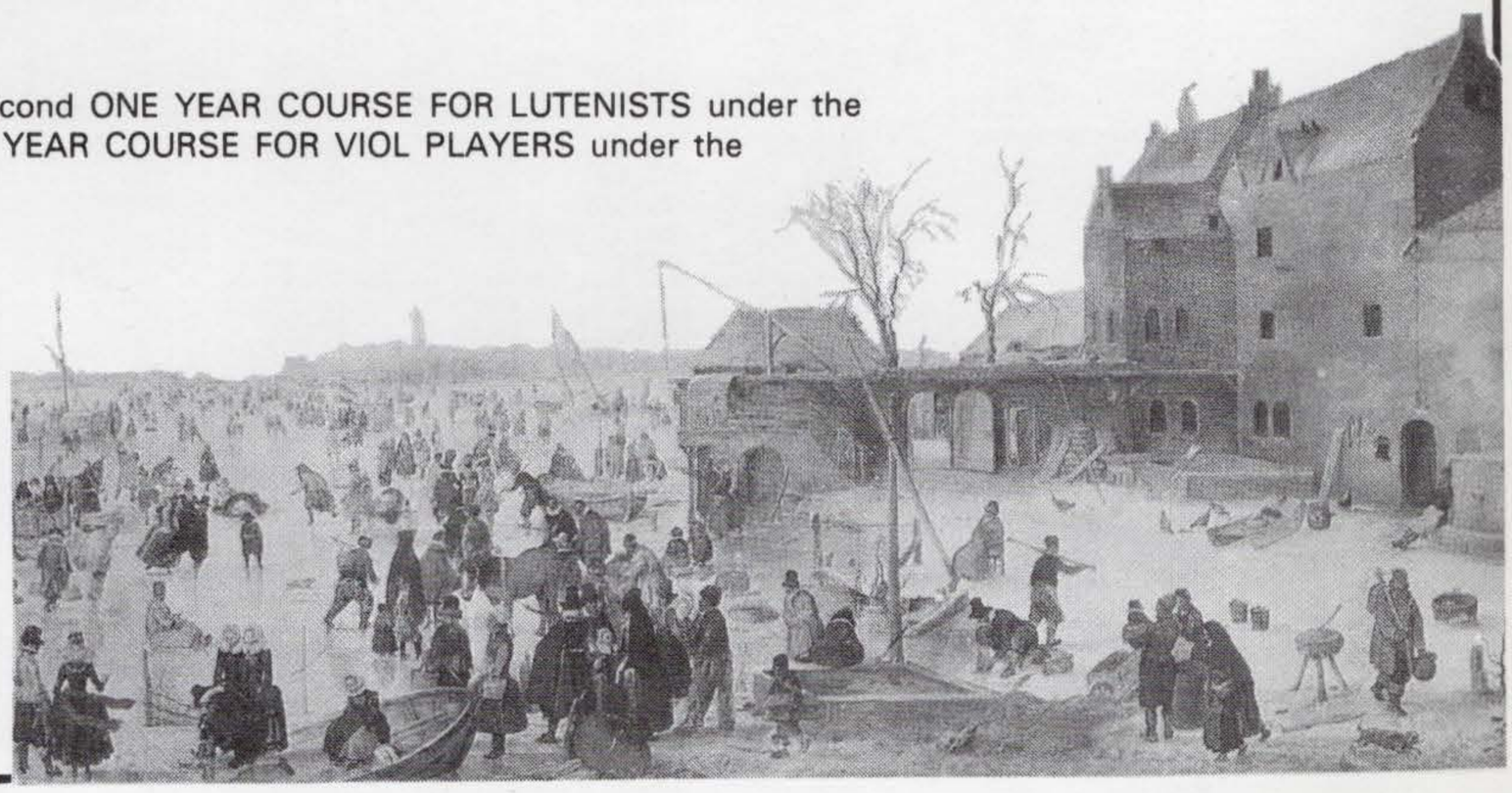
Sunday 22nd January 1978 'Music at the Court of Isabella d'Este'
Lecturer: Iain Fenlon. Concert by the Consort of Musicke.
Sunday 19th February 1978 'Exploring the travels of a few well-known pieces around Europe in the late Renaissance'
Lecturer: Bernard Thomas. Concert by London Pro Musica.
Sunday 5th March 1978 'English Sacred and Secular Music, 1450-1520'
Lecturer: Paul Hillier. Concert by the Hilliard Ensemble.

All lectures at 62 Princedale Rd., London W11. Concerts at St. James's Church, St. James's Gardens, London W11.

We continue to invite applications for the second ONE YEAR COURSE FOR LUTENISTS under the direction of Anthony Rooley and a new ONE YEAR COURSE FOR VIOL PLAYERS under the direction of Trevor Jones.

For all details and further information, contact:

THE EARLY MUSIC CENTRE
62 Princedale Road
London W11 4NL
01-229 5568



The Festival Music Society

OF INDIANA, INC.

INVITES APPLICATIONS FROM
SERIOUS STUDENTS OF PERFORMANCE IN 15th-18th CENTURY MUSIC
FOR A SPECIAL, MONTH-LONG

EARLY MUSIC INSTITUTE

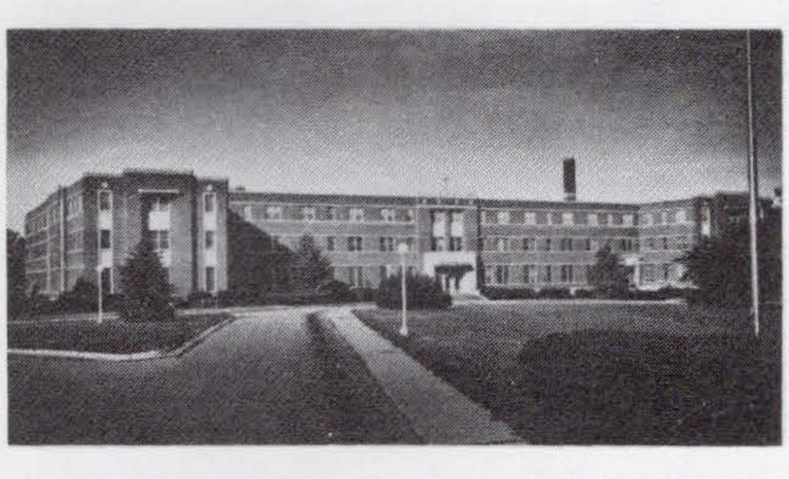
JULY 1978

a special opportunity
to concentrate on
the study of performance practice
under the guidance
of recognized experts in the field of early music

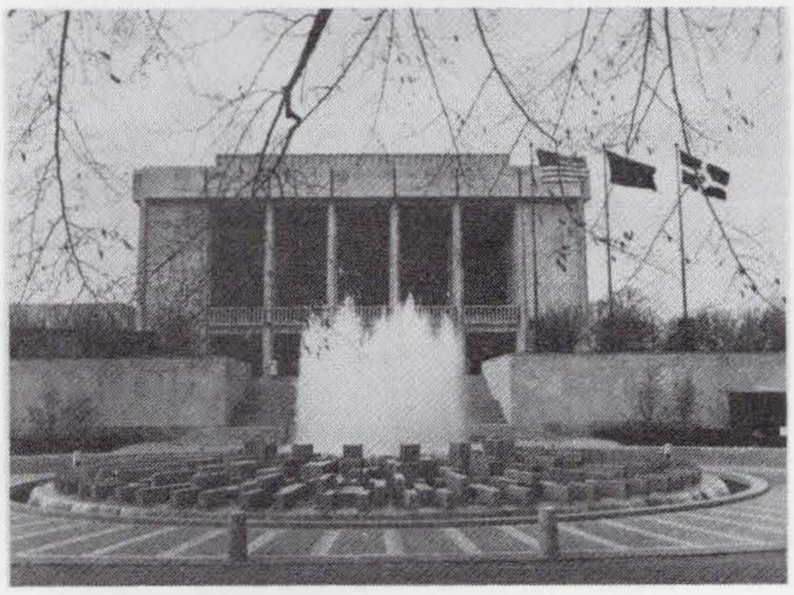
The program of studies is designed to provide intensive concentration on ensemble skills through participation in small and large chamber groups, to develop individual stylistic interpretation through private lessons and master classes and to broaden the participants' experience as performers through public concerts. Also provided are lectures about the change in musical styles from the 15th through the 18th centuries, ornamentation, theory, notation and iconography.

ADDRESS INQUIRIES TO

The Festival Music Society
Suite 422, Board of Trade Bldg.
143 North Meridian Street
Indianapolis, Indiana 46204



CLARE RESIDENCE HALL AT MARIAN COLLEGE
3200 Cold Spring Road
PROVIDES HOUSING FOR INSTITUTE
STUDENTS AND PERSONNEL, FOOD SERVICE
RECREATIONAL, REHEARSAL AND
PRACTICE FACILITIES



THE INDIANAPOLIS MUSEUM OF ART
1200 West 38th Street
SITE FOR PUBLIC CONCERTS
OUTDOOR CONCERT TERRACES SEATING 1,000
SHOWALTER PAVILION SEATING 700
CONCERTS EVERY WEDNESDAY, FRIDAY, SUNDAY

UNIVERSITY COLLEGE OF SWANSEA
DEPARTMENT OF EXTRA-MURAL STUDIES

BACH WEEK

30 March—5 April, 1978

A week of concerts, master classes, lectures, choral singing, orchestral playing and chamber music

Lecturers and performers will include:
Alan Davis, Stephen Daw, Peter-Lukas Graf, Christopher Hogwood, John Hsu, Rhidian Jones, Stanley Popperwell, Peter Williams, Academy of Ancient Music, Swansea Bach Society Choir.

course director: John Hugh Thomas

Brochure available from:
The director, Department of Extra-mural Studies, Berwick House, 6 Uplands Terrace, Swansea, SA2 0GU
Telephone: (0792) 57168

Marcabru to Marais

HARTLEY NEWNHAM
countertenor
with
Lucy Robinson *bass viol*
Jonathan Rubin *lute and theorbo*
Sharyn Wicks *bass viol*

12th-century troubadour songs of Marcabru, Ventadorn
16th-century Italian *frottole* and *ricercari*:
madrigals by Verdelot
17th-century Italian monody:
Sigismondo d'India, Frescobaldi
18th-century French music for Bass Viol:
Marin Marais

Wigmore Hall
Sunday 15 January 1978 at 3 pm

lacoste en provence
17/26 august 1978

deller
academy
english music

alfred deller / individual study
mark deller / vocal ensemble
kees boeke / recorder
harold lester / harpsichord
robert spencer / lute

Further information and application forms available from :

DELLER ACADEMY
Saint-Michel de Provence
04300 FORCALQUIER
France

harmonia mundi
records

THE VIOL IN RENAISSANCE EUROPE

A one-year full-time course for violists beginning in September 1978

Director: **Trevor Jones**

Tutors will include: Ch. Medlam and Ian Gammie

Syllabus:
History Lectures
Ars Nova: early viol consorts
The Ortiz and Ganassi tutors
The English consort repertory
The "Viola Bastarda" style
The English consort song repertory
The English Lyra Viol style
Viols in mixed ensembles

Applications: In writing to the Course Secretary.
Places are limited and will be offered only according to standard.

The Early Music Centre
62 Princedale Road
London W11 4NL

KEYBOARDS

Manufactured to your own design and specification ready to fit directly into your instrument.

Produced by a small group of craftsmen who still work in the time-honoured way, using traditional methods, tools and materials to provide superb hand-made keyboards that will enhance any instrument.

Details from:
STEER INSTRUMENTS,
23 Denmark Road,
Carshalton, Surrey SM5 2JY
Tel. 01-669 3876

Also: Manufacturers of custom built Wooden Jacks, Guides, Registers, Hinges, Balance Pins, Traditional Tuning Pins, etc.

WILLIAM MOLAN

MUSICAL INSTRUMENT MAKER

Lute Guitar Cittern Vihuela

Dulcimer Psaltery Orpharion

Hurdy Gurdy Fiddle Repairs

Instruments based on historical principles.

3 Church Villas Laxfield

SUFFOLK

Tel: Ubbeston 491

THE ENGLISH CONSORT OF VIOLS

Tuesday 21st February
at 7 pm

Music for viols and violins
by
COUPERIN, MARAIS,
JENKINS, HANDEL,
CORELLI

in

The Priory Church of
St. Bartholomew the Great,
West Smithfield,
London EC1

Phillips

Auctioneers of Musical Instruments

Edward Stollar, head of the Musical Instruments Department, will be happy to deal with your enquiries and to advise on buying or selling at auction.

Next Musical Instrument Sale
Thursday, 19th January 1978.

Further sales dates on application.

NO BUYER'S PREMIUM AT PHILLIPS

Fine Art Auctioneers since 1796

Phillips, 7 Blenheim Street,
New Bond Street,
London W1Y 0AS
Telephone 01-629 6602

Also in Edinburgh, Knowle in West Midlands, Leeds, Dublin, Geneva. Montreal and New York.

Index of advertisers

Concerts

Basil Douglas Ltd 151
Best, Martin 137
Dolmetsch, Carl 151
English Consort of Viols 159
Huelgas Ensemble 56
Jaye Consort of Viols GAZ
Landini Consort 95
London Baroque Trio 151
Musica Ficta GAZ
Muskett, Michael and Doreen GAZ
Newnham, Hartley 158
New York Renaissance Band 148
Praetorius Consort 151
Quartetto Esterhazy 95

Conference

Baroque Performance Today 130

Courses

1978 Baroque Ensemble Music Week Oxford GAZ
Breiteneich Course 152
Canford Summer School 151
Centro Studi Rinascimento Musicale 153
Dolmetsch Summer School 155
Early Music Centre 156, 158
Festival Music Society of Indiana 157
Guildhall School of Music and Drama 154
History of Woodwind Holiday GAZ
Institute of Early Music, New York GAZ
John Loosemore Centre GAZ
Laon Medieval Music Course 95
Loughborough University GAZ
Recorder 78 Summer School 154
Royal College of Music GAZ
Sarah Lawrence College 153
Studium Musicae Summer School 156
Summer Music Summer School 154
University College Swansea Summer School 158
Viola da Gamba Summer School 154

Festivals

Oregon Shakespearean Festival 154
York Early Music Festival 150

Instrument Makers

Adlam Burnett *keyboard* 112
Bailey, Robert *viol* 112
Barber, Stephen *lute* GAZ
Bosworth, Jonathan *wind* 138
Brown, Lawrence D. *lute* 108
Bruné, R. E. *lute* 102
Cameron, Michael *lute* 60
Carlick, Brian *wind* 115
Chinnery, Tony *harpsichord* 114
Clark, J. H. *bows* 112
Collier, Charles *wind* 138
Cornish, John H. *strings* 137
Cox, James *lute* 104, 110
Dolmetsch, Arnold Ltd *keyboard* 90
Dow, W. *harpsichord* 149
Ellis, Bernard *crwth, hurdy-gurdy, etc* 122
Feldberg, John *keyboard* 122
Fudge, Carl *keyboard* 138
Goater, Michael *viol* 149
Goble, Robert and Son *keyboard* 84
Hanchet and Jones *wind* 132
Harwood, Ian *viol* 132
Heale, Michael *viol, violone* 50, 64
Heckscher and Co *harpsichord parts* 104
Hellon, Miles *harpsichord* 139
Hollick, Douglas *keyboard* 58
Hubbard, Frank *keyboard* 62
Isaacs, John (Ian Harwood and John Isaacs) *lute* 118
King, Richard *fiddle* 82
King, Robert *gemshorn* 131
Knowles, A. Roy *keyboard* 108
Leigh, David and Laurie *keyboard* 100
Mander, N. P. *organ* 128
Mathews, Shirley *keyboard decoration* 138
Miller, Janet *cornett* 131
Mitchell, William *keyboard and quills* 76, 118
Moeck *wind* 106
Molan, William *lute strings, etc* 159
Monington and Weston Ltd *keyboard* 124
Monk, Christopher *cornett* 138
Morley Galleries *keyboard* 120
Moulder, A. Eric *wind* 108
Neuman, Phil and Gayle *wind* 107
Nicholson, John *organ* 88
Paetzold *recorder* 95
Payn, Robert *lute* 104
Prentice, Ronald *strings, viol* 121
Prescott Workshop *woodwind* 88
Rawson, John *keyboard* 94
Reichmann, Kurt *hurdy-gurdy* 54
Rogers, G. K. *recorder* 132
Rogers, Sandy *keyboard* 130
Rose, Malcolm *keyboard* 126
Sanders, Robert *flute* 123
Sassman *keyboard* 128
Seyfrit, Michael and D. Ann *wind* 131
Shaw, Owen *viol* 122
Snyder, Harold E. *lute* 138
Steer Instruments *keyboard* 159
Stevenson, Mark *keyboard* 110
Stoors, John *keyboard* 133
Toulson, Stanley and Co *flute* 76
Van De Geest, Jacob *lute, viol* 60
Van Edwards, David *lute* 123
Westenberg, Rüdiger *wind* 54
Whelpdale, Maxwell and Codd (de Blaise) *harpsichord* 92
Williamson, Paul *percussion* 82
Woolley, Dennis *keyboard* 86
Wraight, Denzil *keyboard* 82
Zuckermann Harpsichords IFC

Journals

Notes 68
Viola da Gamba Society USA 50

Miscellaneous

Archlute for sale GAZ
Barnes, John *drawings* 132
Clavitune Ltd *pitchmeter* 107
Davies, Warren H. *instrument cases* 133
Early Music Cruise, USA GAZ
Gould, Robert *intervalometers* 124
Hubbard harpsichord for sale GAZ
Lendris Co *wood supplier* 131
North Heigham Sawmills *wood suppliers* 138
Turner, Edward R. *drawings* 132

Music Shops

Aux de Cornetti 115
Bath Music Centre Ltd 60, 149
Bingham, Tony 52
Cambridge Music Shop 66
Cramer 60
Curry, Donna 107
Early Keyboard Agency 107
Early Music Shop 104, 105, 125, GAZ
Historical Brass Workshop 108
Jordan, Brian 134
Lark in the Morning 122
Le Droict Chemin de Musique 116
Saunders Recorders 130
Spanish Guitar Centre (Bristol) 121

Publishers

Antico Edition 116
Bärenreiter 110
Boethius Press 126
Breitkopf and Härtel 118
Broude Brothers 84
Editions de L'Oiseau-Lyre (UMP) 95
Eulenberg 120
Faber Music 114
Frits Knuf 50
Hansen Publications 145
Harvard University Press 64
London Pro Musica Edition 141
Oxford University Press 132, IBC
Peters Edition 48
Stainer and Bell 78
Tecla Editions 116
United Music Publishers 93, 132
Universal Edition 98

Record Companies

Amon Ra Records 148
Archiv 144
CRD 146
Early Music Quartet (Electrola) GAZ
EMI 147
L'Oiseau-Lyre/Florilegium 142
Meridian Records 145
Nonesuch Records 136
RCA 70
Tactus Recordings 140
Tangent Records GAZ

Sale Rooms

Phillips 159
Sotheby's 96

Correction

We offer our sincere apologies for a gremlined caption on page 3 of Activities in the October issue under the delightful photograph of a rehearsal of members of the American Viola d'amore Society West. It should have read left to right: Barbara Barclay (harpsichord), Carol Herman (treble viol), Lucy Cross (chitarrone), Mary Springfels (bass viol), Shirley Marcus (bass viol). Mary's viol is from the 16th *not* 19th century. We hope to repeat the picture in a future issue.

Keyboard Facsimiles from Oxford

Oxford facsimiles are designed for practicability in performance. While providing the scholar with a faithful reproduction of the original score, the player's needs are fully met with material carefully chosen for ease of reading by the non-specialist, and full notes on performance.

J. C. Bach (1735-1782)
Twelve Keyboard Sonatas
With an Introduction by Christopher Hogwood

Set 1 £2.20 Set 2 £2.20

The 'London' Bach's importance as the crystallizer of the 'Mozartian' style is underlined in these polished yet expressive works, which are equally effective on both harpsichord or piano.

William Boyce (1710-1779)
Ten Voluntaries for the Organ or Harpsichord
With an Introduction by John Caldwell

Boyce's 'complete works' for keyboard are not extensive, but their variety and solid worth place them above many more prolific writers in the Baroque idiom. £1.50

F. X. Mozart (1791-1844)
Four Polonaises for Piano
With an Introduction by Stoddard Lincoln

These interesting and forward-looking pieces by Mozart's youngest son have a pathos and elegance reminiscent both of his father and of Chopin. £1.20

James Nares (1715-1783)
Six Fugues with Introductory Voluntaries
With an Introduction by Robin Langley

These attractive pieces written for organ or harpsichord in the *galant* style, form a bridge between the Handelian Stanley and the forward-looking Samuel Wesley.

John Stanley (1713-1786)
Voluntaries for the Organ or Harpsichord
With an Introduction by Denis Vaughan

Stanley's freshness and brilliance as a keyboard player and composer were admired by Handel, and there is a wealth of melodious music here, much of it technically undemanding.

Volume 1 90p Volume 2 90p Volume 3 £1.50

Oxford University Press
Music Department
Showroom and Editorial: 44 Conduit Street, London W1 01-734 5364
Distribution: Press Road, London NW10 01-450 8080